

U&Lc.

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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME NINE, NUMBER TWO, JUNE 1982

Ludwig von Köchel (shown below) organized all of Mozart's compositions into a long list: a Köchel Listing. We've gone a step further and organized Mozart into an 8-page color section starting on page 36.



In this issue:**Editorial**

Typography needs to be felt. The emotional impact of the letterforms and the way they are put together greatly affects the effectiveness of the message they represent. Page 2.

Thoughts

To ponder, feed on, muse about or file away for future contemplation. Page 3.

Chess-People

1500 years of warfare without a casualty! A brief review of the armies, with special emphasis on the Knights. Page 4.

Cut...Paste...Pow!

An inspired illustrator and collagist reveals his sources. Page 10.

Insects

Whatever you may think of them, they are creatures beloved by their mothers as well as entomologists, writers, poets, and the illustrator Bernard Durin. Page 14.

Letters

Pleas, requests, warnings and other expressions of interest from our readers. Page 16.

Capitalizing on Insects

Another insect fancier presses them into service. Page 18.

Something for Everybody

Remarkable Words with Astonishing Origins, by John Train, aptly and amusingly illustrated by Lionel Kalish. Page 20.

Artists in Wonderland

A visit to a computer graphics research and development center, where artists use "wands" and work of days is produced in seconds. Page 22.

Puzzle

Compose yourself and concentrate on finding the 80 composers hidden in the letter grid. Page 26.

Ex Libris

You can't judge books by their covers, but you can learn a lot about owners if their book plates are designed by Andrzej Kot. Page 28.

What's New From ITC

ITC Modern No. 216™ is a classical revival, created by Ed Benguiat, with all the dignity and grace of earlier "Moderns" plus up-to-date modifications. Page 30.

The Saga of Two Mo's

The colossal genius Mozart is the subject of versatile virtuoso Mo Lebowitz. Cover, concept, copy and design—all created by our guest art director, Lebowitz. Page 36.

This issue of U&Lc was mailed to 180,000 readers: 148,000 in the United States and Canada, and 32,000 abroad. It will be read by over 500,000 people.

TYPOGRAPHY NEEDS TO BE FELT

With all the current emphasis (ours included) on technologies, one needs to be constantly reminded that typography is an essential and powerful force for increasing communication effectiveness. That is its essential role. Improved technologies are only means towards that end.

In this regard a provocative and very quotable editorial appeared in the March/April issue in 1981 of *Typografische Monatsblätter*,™ the Swiss journal of typography. In it, Helmut Schmidt includes the following observations.

The message needs interpretation. "...not interpretation as a masquerade of typefaces but interpretation as an evaluation of content. Interpretation in the sense of discovering the message which has been broken up into essential, minor and insignificant thoughts. Interpretation not only in advertising but also in literature, and ideally a close collaboration between form and content."

To bawl, to whisper. "...To bawl and to whisper, quickly and slowly, all these are expressions of verbal communication. Reading matter will also have to bawl and whisper, will have to run and to stroll, will have to emerge quietly and lovingly as esthetic experiences."

Typography lives its own esthetic life next to the functional typography, the typography of messages. We read words and sentences but are not aware of the formal qualities of typefaces as long as letters are lined up in order to convey a message."

To be audible, to be felt. "Typography need not only be visible and legible. Typography needs to be audible. Typography needs to be felt. Typography needs to be experienced. Typography today does not mean to place, typography today means to portray."

At its best, typography today is a wonderful blend of art and technology. And that is nothing new. It was that way when ideograms were cut in tablets, or letters were chiseled in stone or penned on papyrus or scrolls. We just need to remember that long before today's technologies were just ideas, and long after they are obsolete, the artist will have to manipulate some technology so that typography will be seen, and read, and understood, and, to be truly effective, be felt.

If you think education is expensive try ignorance...



Art is a lie which makes us realize the truth.

PICASSO



Man has never reconciled himself to the ten commandments.

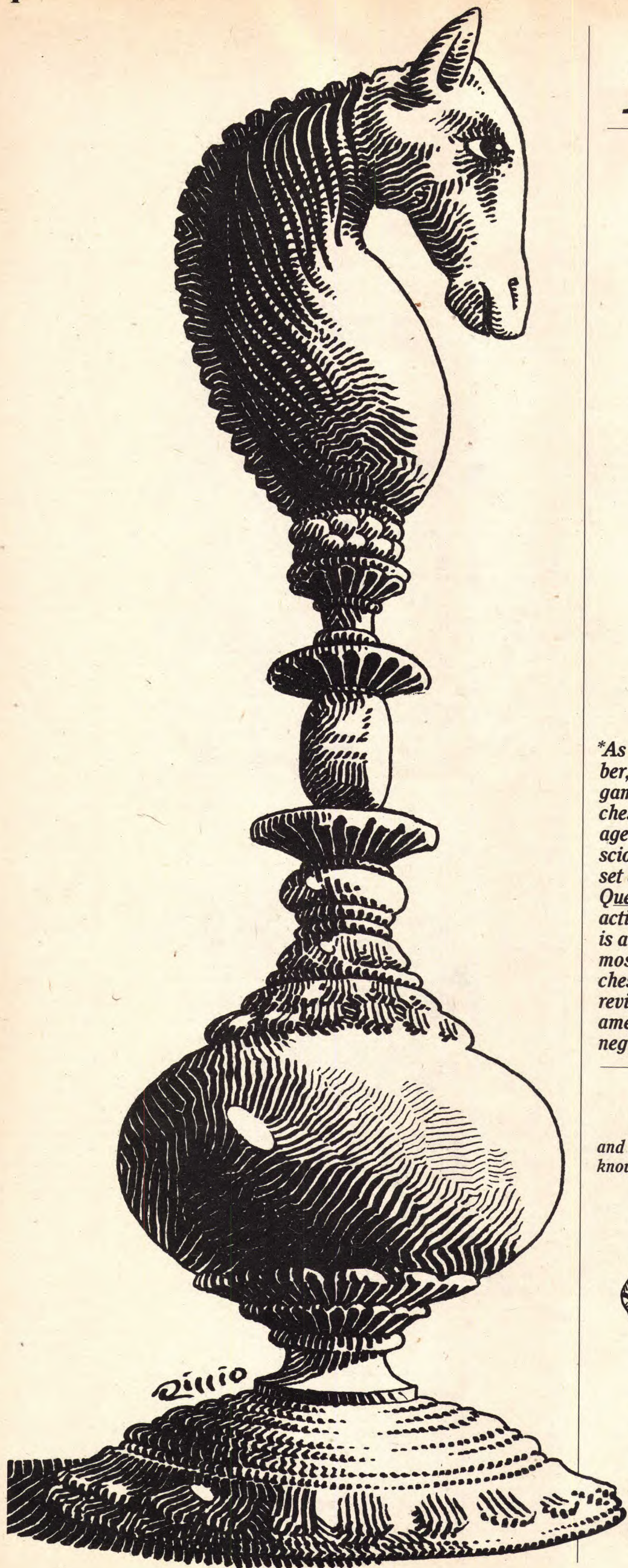
WILL AND ARIEL DURANT



In the fields of printing and graphic design it is generally agreed that the poet in our midst is the type designer.

NOEL MARTIN

CHESS-PEOPLE*



**As long as anyone can remember, the pieces used in the game of chess have been called chessmen. But in this day and age of aroused feminine consciousness, it is necessary to set a wrong to right. The Queen has been a part of the action for over 900 years. She is also, without question, the most powerful piece on the chessboard. It behooves us to revise the name and make amends for centuries of neglect; hence, chesspeople.*

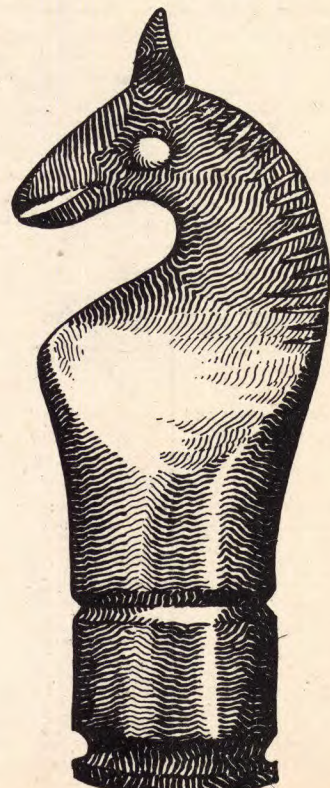
Even those of us who are total ignoramuses about the strategy and intrigue in the game of chess, know what it's about—purely and



19th century Javanese

simply, it's a game of war! It involves attack... defense... and the object of all the maneuvers is to capture the opponent's King. It is a game of wit, skill and consuming concentration. Even a minute distraction, such as heavy breathing by an opponent, has sent tournament players into tantrums at the unfair psychological diversion. That's how serious the game can be.

The strategy and tools of modern warfare notwithstanding, warfare on the chessboard is conducted essentially in the same manner as it has been for centuries. The



Early 20th century Austrian (cartridge cases & bullets)

The illustrations by Frank Riccio are adapted from photographs from the picture collection of the New York Public Library and from photographs in the book *Chessmen*, by Frank Greygoose © 1979 by Frank Greygoose, published by David & Charles, Ltd., Great Britain.

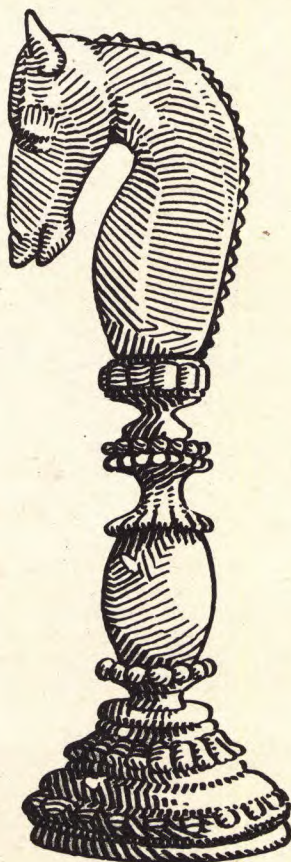
exact facts about the origin of the game are murky. But it is generally accepted that a version of the game was played in India as early as 500 A.D. It spread to Persia, where it acquired the name, *chess*, from the Persian word for King, *Shah*. Arabic peoples learned the game when they conquered Persia in the 7th century and carried it with them into Europe when they invaded Spain in the 10th century. There is also reason to believe that the game was introduced into Europe by traders and travelers returning from the Byzantine world. Whatever the origins, the nature of the game has remained much the same for hundreds of years, although



20th century Czechoslovakian

the playing pieces have varied in strange and fascinating ways.

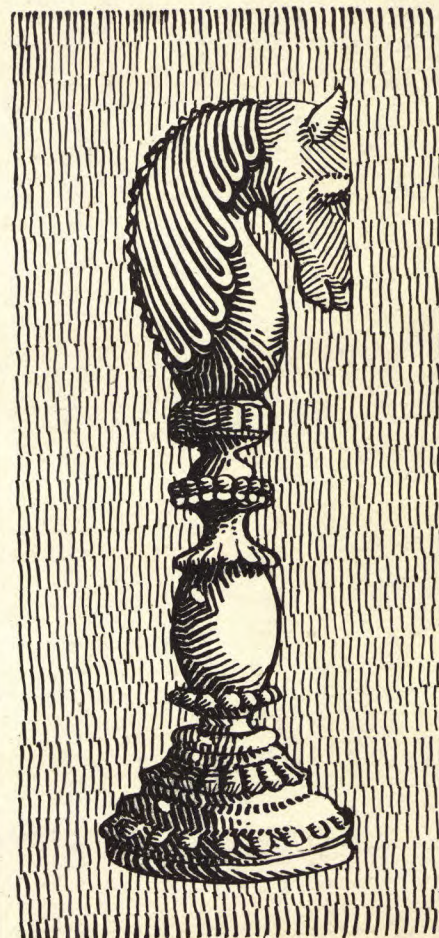
For design-oriented people, it is the evolution of the chess-people that is probably more interesting than the evolution of the game itself. From the earliest versions of the game, the cast of characters has included an all powerful figure—a King—standing at the center of his army. He was aided and abetted by a counselor on either side, a soldier mounted on an elephant, horse or camel (depending



19th century Indian

on which animal was indigenous to the locale) and a charioteer or *rukhh* at the extreme flanks. In front of this hierarchy stood a line of foot soldiers.

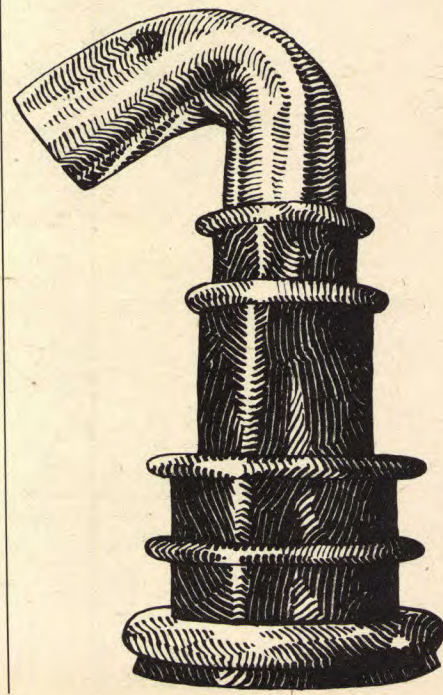
From era to era, and country to country, the characterization of chesspeople varied reflecting political, social and cultural institutions. In Medieval Europe, for instance, when the Church exer-



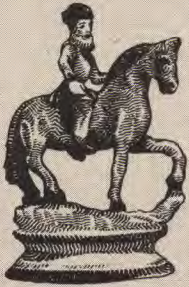
19th century Indian

cised considerable power in affairs of state, a Bishop replaced the original counselor at the King's side. The King's castle replaced the charioteer at the extreme flanks, but retained the name "rook" from the original *rukhh*. And during this chivalrous age, the soldier on horseback became the Knight—a most essential figure in the defense of the King's domain.

In hundreds of years, the moves and objectives of the game have hardly varied. But the images in which the pieces were created show tremendous breadth of imagination and skill. Indian and Persian sets created for fabulously wealthy potentates were marvels of



20th century American



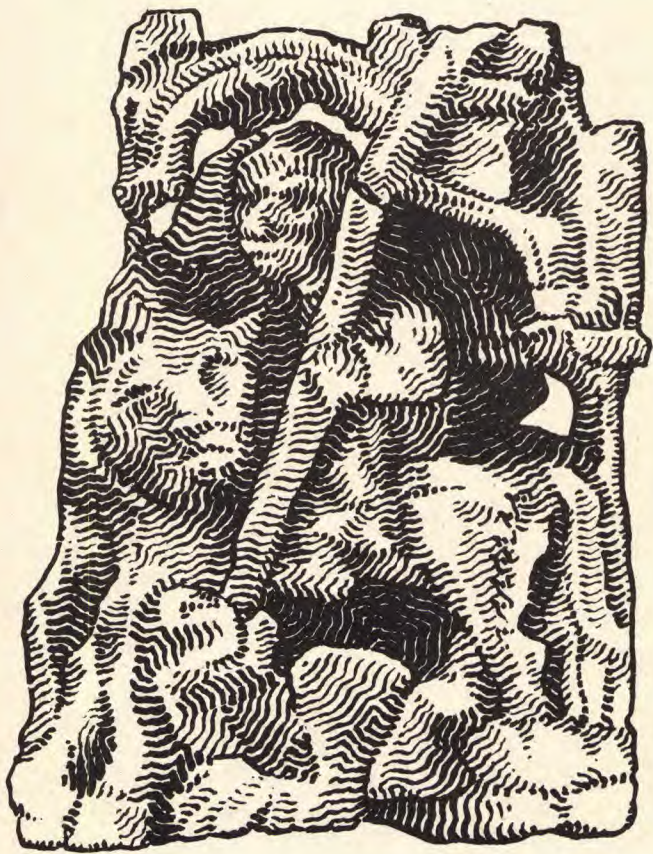
craftsmanship, with figures rendered in minute, painstaking detail. But in Arabic countries, where Islamic law forbids the representation of human forms, chess pieces were designed in the abstract. When the game took hold in Europe, craftsmen again showed their stuff; carv-

ing, tooling and indulging flights of fancy and extravagant techniques. Exquisitely carved sets were also produced in China, Burma and Africa.

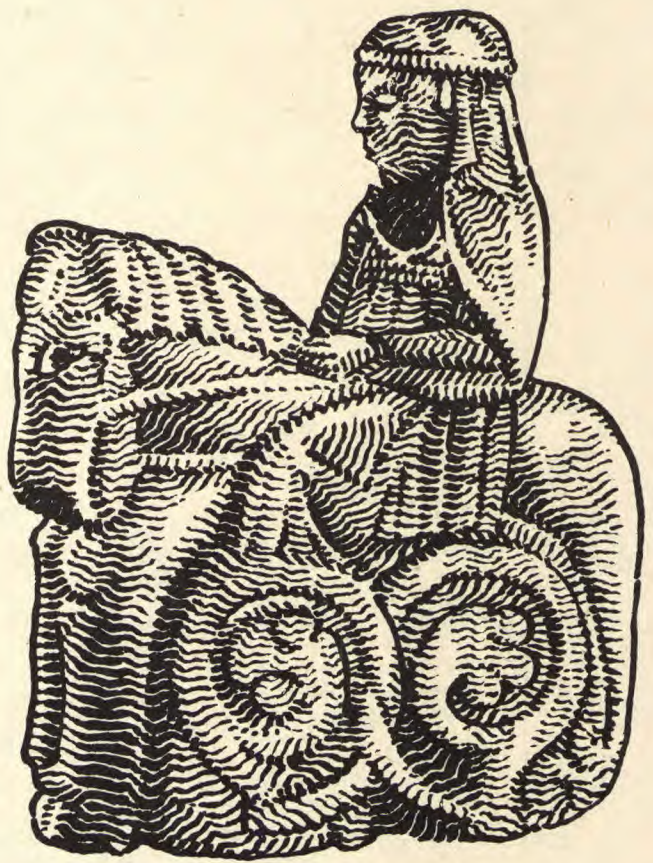
The materials used in creating chesspeople have been as varied as the designs themselves. Porce-

lain, ivory, bone, jade, glass, amber, ebony, malachite, marble, silver, gold, stainless steel and wood, of course, to mention just a few. In size, chess sets have varied from miniature pocket sets (board included) to life-sized figures. And there are actual cases on record





12th/13th century Scandinavian



13th century Swedish



19th century Chinese



Late 14th/early 15th century; probably British

where games were played as an outdoor sport, with living people standing in for chesspeople.

There isn't enough space here to give you even an inkling of the wondrous variety of figures that have marched across chessboards through the centuries. But

the parade of knights across these pages indicates some of the phases in the evolution of just that one piece. Among the versions that have been collected, there are Knights in full armor, without horses; Knights on horseback, surrounded by henchmen with bows and arrows; Knights on stationary horses and

on rearing horses. And finally, the Knights have been dislodged from their mounts and only the horses remain. It is curious that when chess sets were standardized for tournament play, in 1800, all the pieces were reduced to abstract symbols; only the Knight retained the likeness of a horse.

According to Mr. Frank Greygoose, a British expert and collector, whose book, *Chessmen*, is a gold mine of fascinating facts, there is one place in the world where the game of chess might not be recognized without a scorecard. In the arctic, Eskimos (bless-their-



14th century; from Southern Germany



14th century; from Southern Germany

CHESS-PEOPLE



15th century; from Northern Germany



13th century French



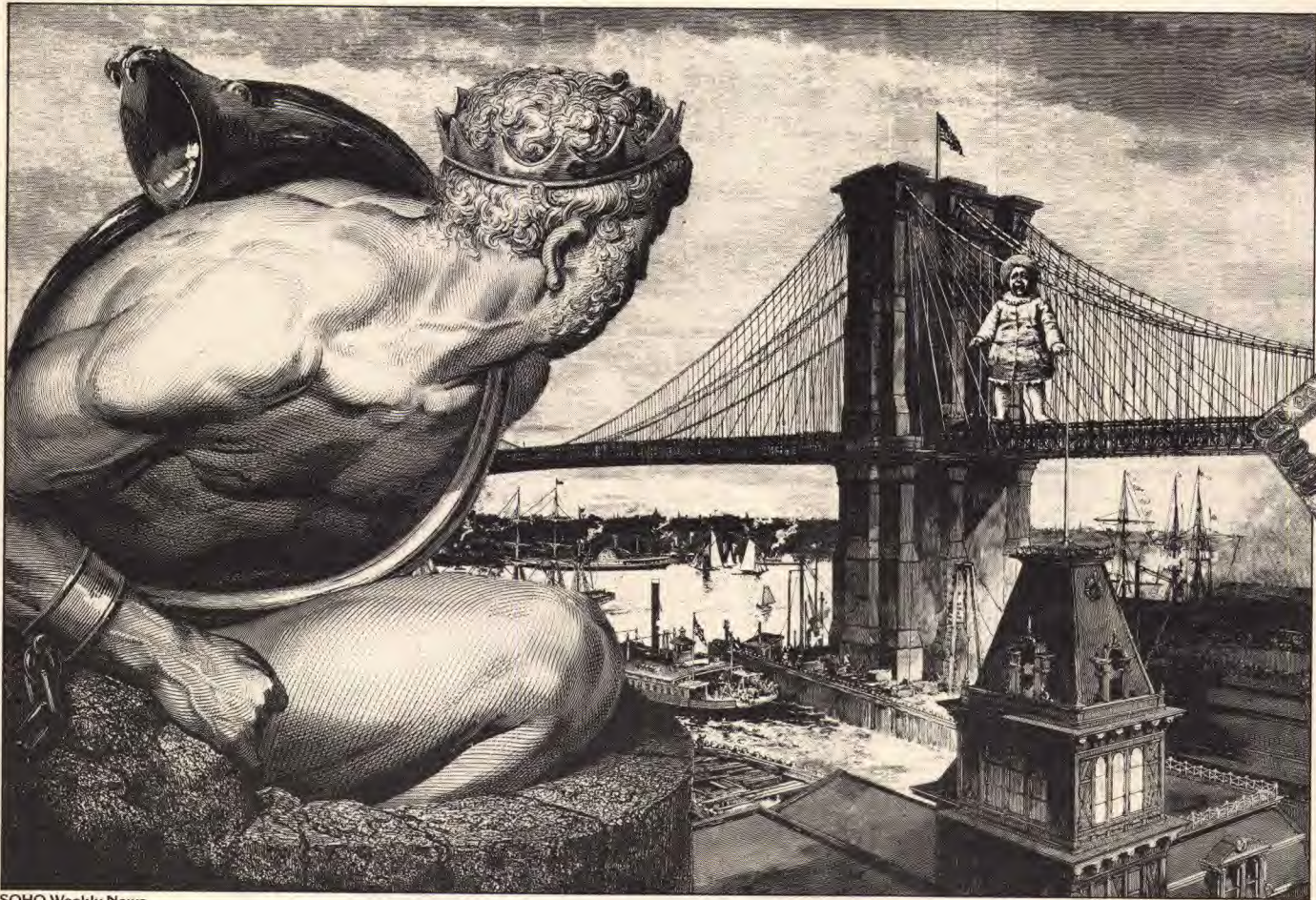
16th century French

hearts) are a non-warlike people, and the chess pieces they use reflect their domestic, peaceable society. Father and mother figures stand in for the King and Queen. Husky dogs replace the Bishops as "help-mates." Since horses are not a local commodity, the Knights have given way to whaleboats; igloos substi-

tute for castles, and the front line of support, instead of foot soldiers or pawns, is a row of seals. A lovely image. Perhaps one day, like the Eskimos, we'll all de-militarize our thinking, or at least play out our war games solely on the chessboard. It is a sublimation "devoutly to be wished."
Marion Muller



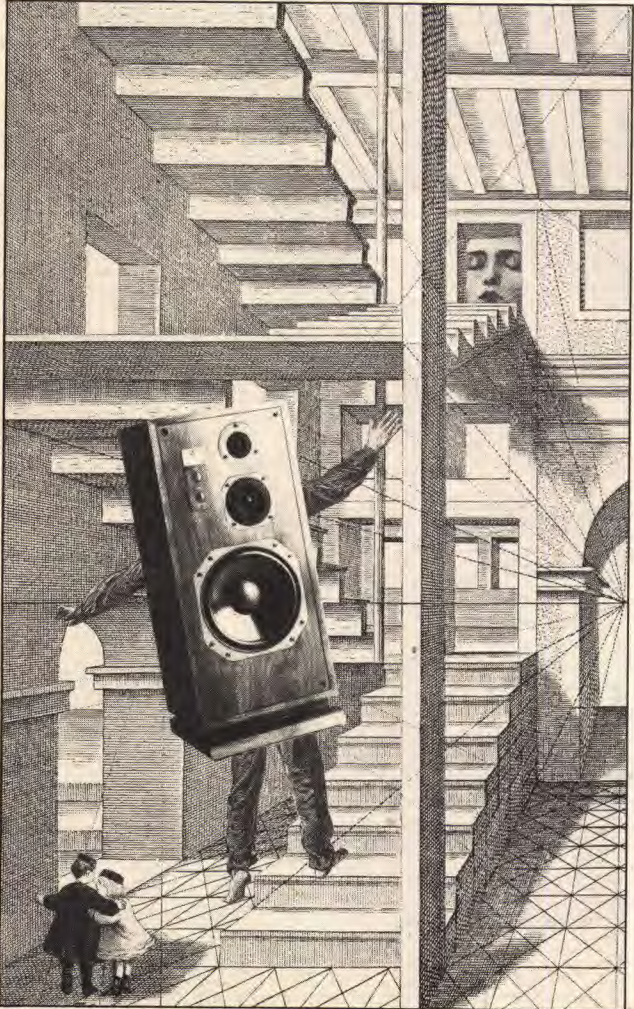
Late 19th century British



SOHO Weekly News



Gips & Balkind for Johnson & Higgins— AD Steven Fabrizio



Audio Magazine



AT&T Co.— Bell Telephone Magazine



Self Promotion



Self Promotion



The New York Times—Home Section

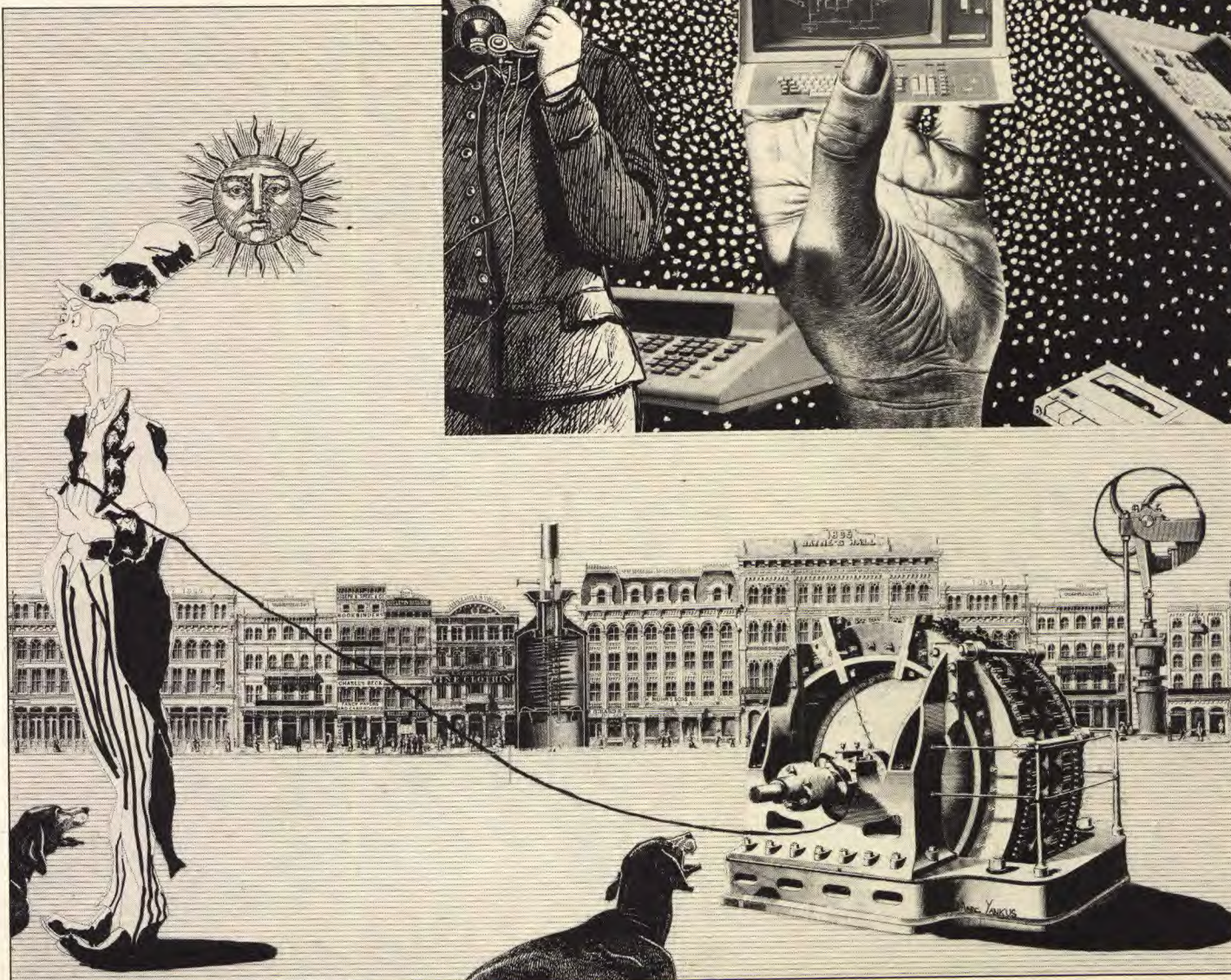
People Magazine

CUT..PASTE..POW!

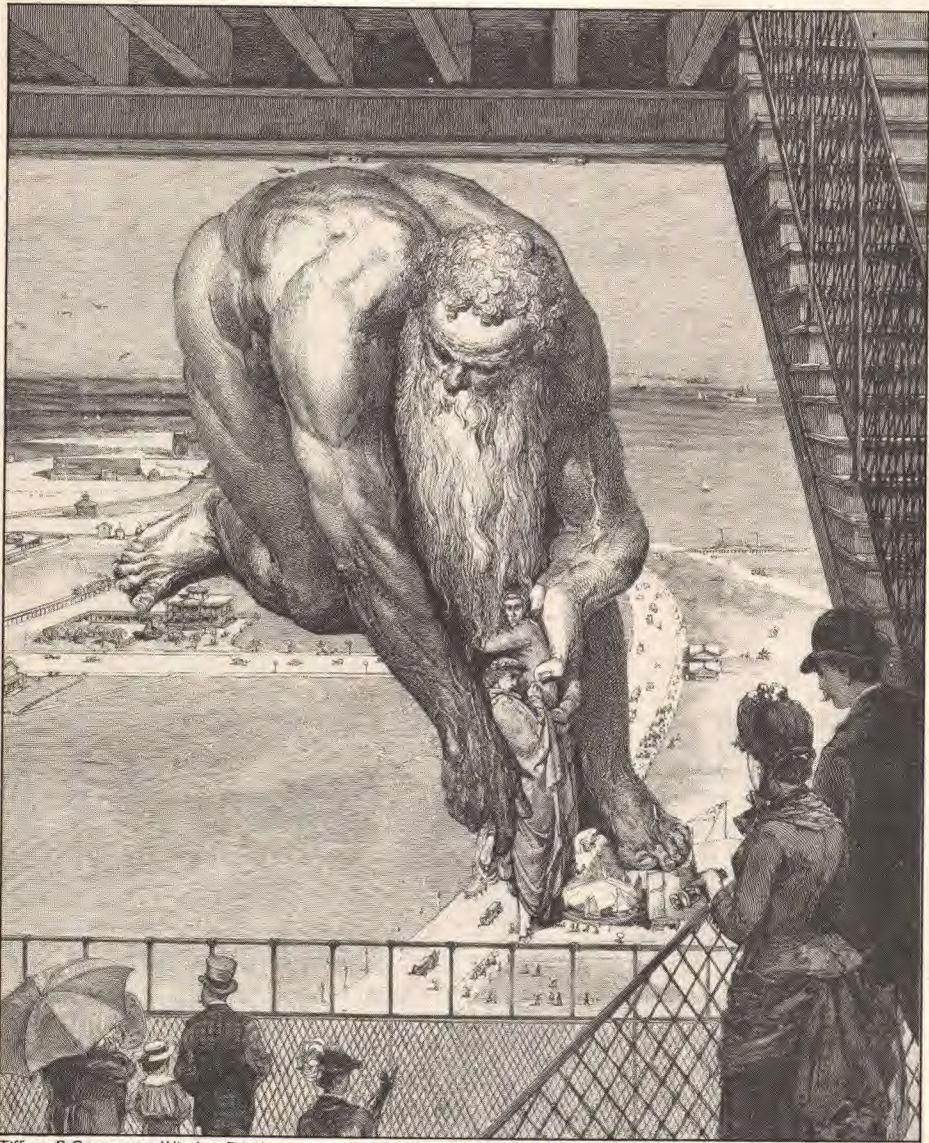
Never underestimate the value of a kindergarten education. Some of us learned lessons there never to be offered elsewhere: how to fold a flat sheet of paper to create a basket, a table, a house... how to make paper chains and Japanese lanterns... how to fashion carnations out of tissue paper... how to assemble scraps of colored paper, magazine pictures, tinsel and glitter into joyous, phantasmagorical, astonishing collages.

In the 19 years since Marc Yankus graduated from kindergarten, he has never forgotten that it was there that his enthusiasm for cutting, pasting and assembling was sparked for the first time.

There were also two other specific experiences (beyond his art education at the School of Visual Arts in New York City) which propelled him into collage. One was an exhibition of Joseph Cornell's work. The sight of those mysterious and esoteric images in Cornell's "boxes" prompted Yankus to start his own collection of old and unusual engravings, of which he now has a sizable library. The second event that sealed his fate was a bout with hepatitis. How does an artist, confined to bed, do his work without messing up the bed clothes? Like the bedridden Matisse, who resolved the same problem by working in *papier collé* (paper cutouts), Marc Yankus resorted to cutting and pasting also. With his collection of old engravings on hand, he developed his collage technique to a fare-thee-well.



The Wharton Magazine



Tiffany & Company—Window Display



The New York Times—Connecticut Opinion



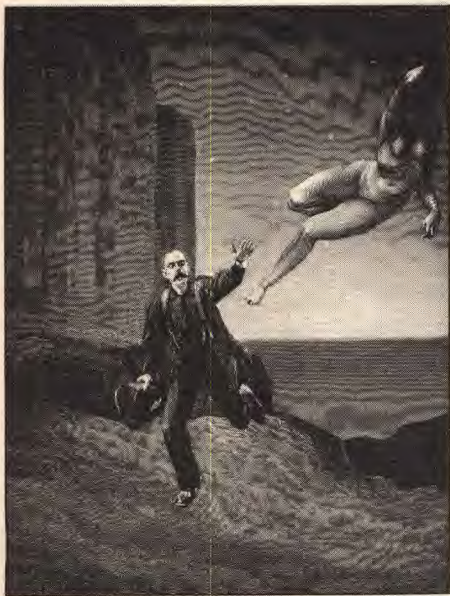
Barron's Weekly



Emergency Medicine



Self Promotion—Christmas Card



Art Directors Club—Valentine Show



Tiffany & Company—Window Display

There is nothing new about collage, of course. But Yankus' images are singularly peculiar and powerful. Witches and lizards cavort through unlikely classic landscapes. Mythological characters inhabit contemporary settings. In his work, incongruity—of subject and scale—is the name of the game. Given his quirky visions and fastidious skill, Yankus has managed to turn his art form into a surprising commercial success. He has produced illustrations for such publications as *Audio Magazine*, *Barron's*, *Harper's*, *Ms. Magazine*, *The New York Times*, *People*, *Saturday Review*, *Scholastic*, *Soho Weekly News*, *Science Digest*, *Travel and Leisure* and *The Village Voice*. He has also received commissions from the *Book-of-the-Month-Club*, *Gips & Balkind* and *Associates*, *Harcourt Brace Jovanovich*, *Ogilvy & Mather* and *Sudler & Hennessey* advertising agencies.

One may wonder how his quixotic illustrative form adapts to commercial use. Just give him a subject and turn him loose with his library of engravings, his scissors and paste, and he will invariably come up with an assemblage that will arrest, confound, delight, intrigue and amuse... and be pertinent besides.

In his young career, besides his commercial success, Yankus has managed to win professional approval as well. His work has been exhibited in the 1979-80 student show at the Society of Illustrators; at the Art Directors Club Valentine Group Show, 1982; in Tiffany windows, 1979, and at the Key Gallery in New York City, 1980, '81 and '82.

M.M.



Barron's Weekly

There are writers who sometimes thrash about for ideas. Artists, too, sometimes have to beat the bushes for a theme. But when the French artist, Bernard Durin, took a tour of the countryside in Provence, he stirred up enough subject matter to last him a lifetime. He discovered the fantastic inexhaustible universe of insects.

If you think the stars in the sky are beyond counting, multiply the number you see by one hundred, and you will only approach the number of known species of insects on earth... about 800,000. The unknown and unclassified varieties would bring the count to between 2 and 4 million, with billions of individuals in each of the families.

Entomologists who specialize in studying 6-legged, creeping, crawling, flying creatures, have revealed startling facts about their life cycles and life styles. Some insects, for instance, sleep with their eyes open. Butterflies have taste organs in their feet. Many insects are deaf, but katydids have ears in their forelegs just below the "knees," and locusts hear through the sides of their abdomens. As for the honeybees, they are not aerodynamically correct for flying, but they do nevertheless, and they also see ultra-violet light which is invisible to mere humans.

The literature of the world is rich in poems, prose and essays alluding to insects. Heinrich Heine, Edgar Allan Poe, Robert Burns, Lewis Carroll, Andre Breton, Vladimir Nabokov are just some of the literary greats who have made observations about the insect kingdom.

It remained for Bernard Durin, nature artist, to celebrate their visual wonders in portraits that are larger than life. His astute observations and meticulous renderings are a bonanza for scientists studying details of structure. But for an artist with esthetic yearnings, the patterns, colors and textures are a feast. The insect world provides a never-ending variety of shapes, abstract designs and inventive structures beyond all human powers to imagine or devise.

To see Bernard Durin's remarkable insect portraits in full color and full size, you might want to look into the book, *Insects, Etc.*, published by Hudson Hills Press, New York. In addition to the spectacular illustrations, the book contains an anthology of insect literature and a full entomological discussion of each of the 34 specimens pictured in the book.

M.M.

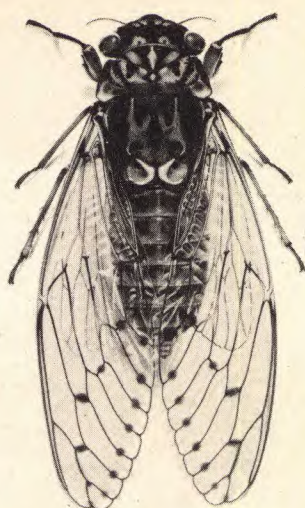


Seven-Spotted Ladybird Beetle

INSECTS



European Stag Beetle



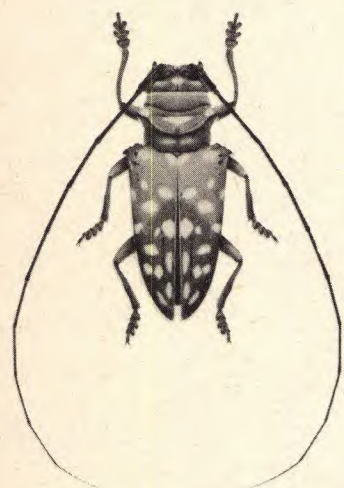
Ash or Manna Cicada



Click Beetle



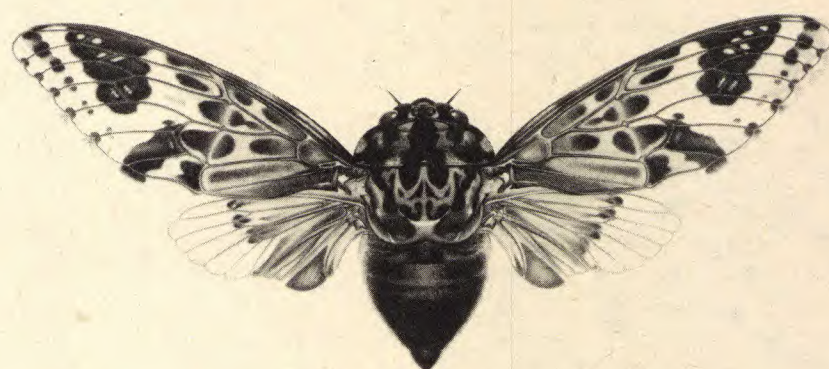
Rose Beetle



African Long-Horned Beetle



Leaf-Footed Bug



African Cicada



Hercules Beetle



Shield Bug



Chinese Tiger Beetle



Fuller Beetle

Illustrations reprinted with permission from *INSECTS, Etc. An Anthology of Arthropods Featuring a Bounty of Beetles* by Bernard Durin. © 1980 Schirmer/Mosel Verlag GmbH und Bernard Durin. © 1981 Hudson Hills Press.



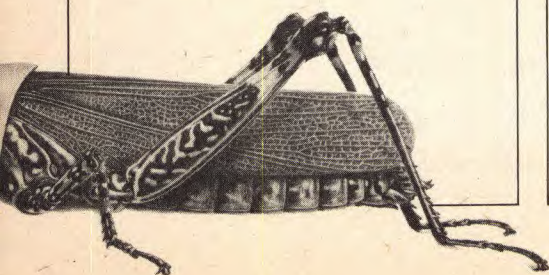
Snout Beetle



Wood Ant



Lantern Fly





Dear U&Lc,
 I Am Now an established and respected artist in my community, and I am humbly submitting that it is only fitting I receive my very own copy of U&Lc.
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 Greg High

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U&Lc.

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 ARTIST

THANK YOU!

Dear U&Lc.,

I just got back from my dentist's--he says it's a real upper and lower case. He wants to charge me \$900!

I hear you guys will send me an Upper and lower case for free. Please hurry

Signed,
 Gumming-it Gaylord
 554 Coyote Road
 San Jose, CA 95111

WARNING: U & Lc is habit-forming

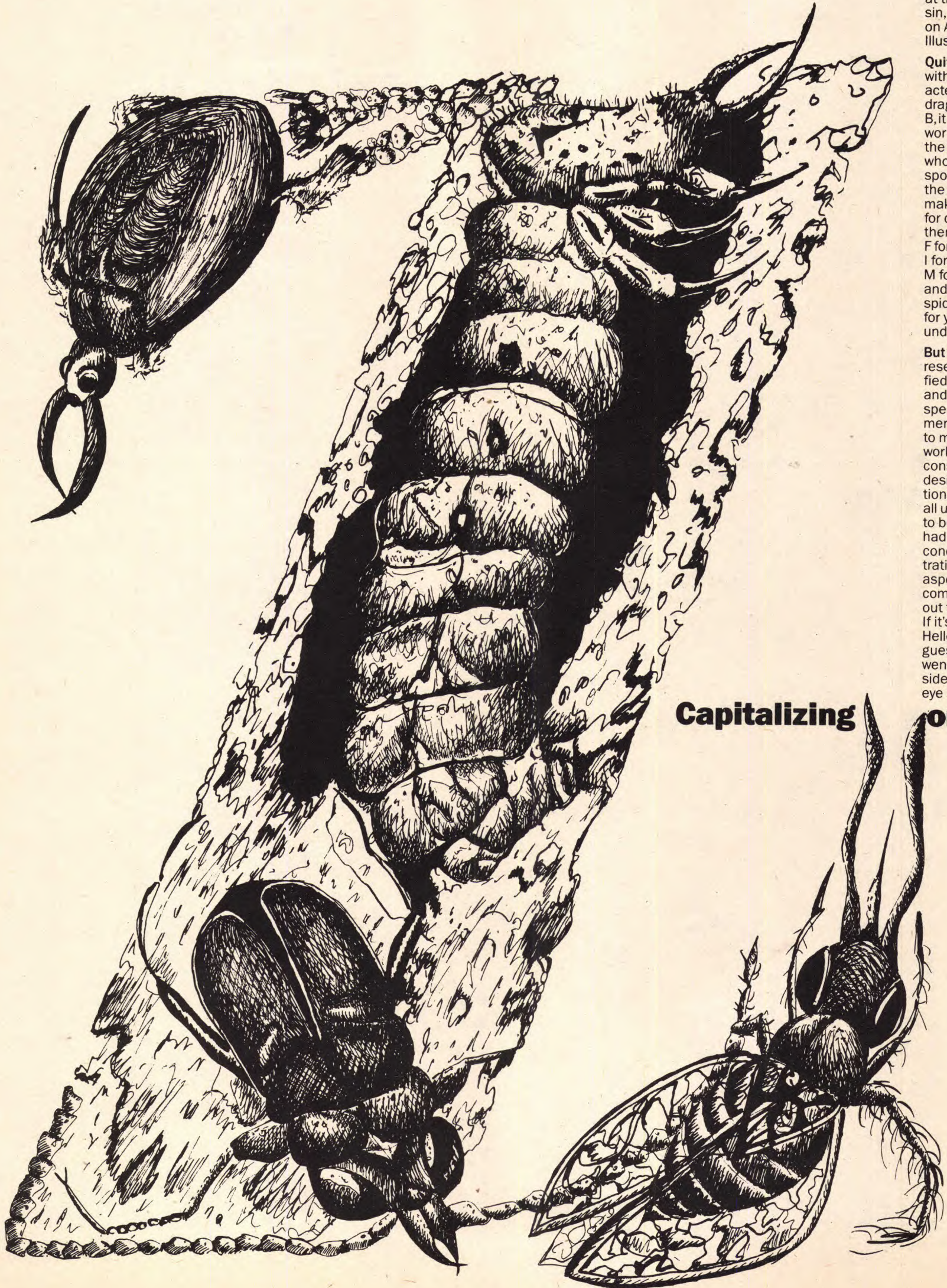
To all the wonderful people at U & Lc. I can no longer keep all the good news to myself! So, at the next meeting of my local calligraphy group "Friends of the Alphabet" I will have to tell everyone about your great publication. I hope everyone there will appreciate its good quality and seek from you his or her own subscription

(The only fault I can find with it is they sure don't come often enough!) SPEAKING OF WHICH, I HAVE YET TO RECEIVE NUMBER 4 OF VOL 2. Where is it, I need it! There is nothing else to say but "Please keep my copies coming!"

To: Miss Cynthia G. Tyler
 91 Peachtree Park Drive
 Apartment u-1
 Atlanta, Georgia 30309

Since this was planned as a three-column piece & I have nothing else to say the rest is all letters-abc d e f g h i j k l m n o p q r s t u v w x y z
 abcdefghijklmnop
 opqrstuvwxyz
 z abcdefghijklmnop
 r stuvwxyz abcdefghi
 jklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOP
 PQRSTUVWXYZ

*U & Lc MAY BE THE GREATEST FRIEND AN ALPHABET EVER HAD-NEXT TO A GOOD CALLIGRAPHER!

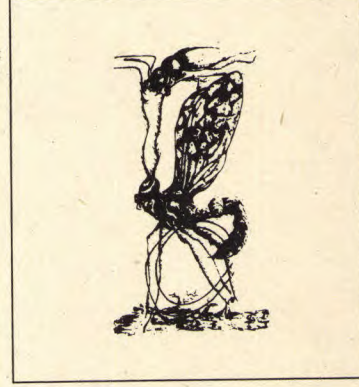


While it is legendary that little girls cover their eyes and scream at the sight of spiders and such, Katherine Heller has always thought bugs were fascinating and fun. Still, she was not prepared for the agony they would cause her when she set out to design an insect alphabet. It was her senior independent study project at the University of Wisconsin, where she concentrated on Advertising Design and Illustration.

Quite logically, she started with A, assembling the character from body parts of a dragonfly. When she got to B, it seemed reasonable to work with bees. From there, the idea of using the insect whose initial letter corresponded to each letter of the alphabet seemed to make very good sense. So C for caterpillar followed, and then came D for dragonfly, F for flies, G for grasshopper, I for ichneumon, L for lice, M for moth, manthis, mayfly and mosquito, O for orchard spider, P for paper wasps, Y for yellowjackets, U for underwing of a moth.

But in spite of painstaking research, some letters defied her plan. For E, H, N, Q, V, X and Z she had to combine specimens or introduce elements of the environment to make the letterforms work. Besides these pictorial considerations, the major design problems—composition, scale, tonality and overall unity of the alphabet had to be solved. Although she had resolved that her major concern was with the illustration, not the functional aspects of the letters, her complicated capitals turned out to be amazingly legible. If it's any comfort to Ms. Heller, nobody would ever guess the agonizing that went into this project, considering how easy-on-the-eye is the result. M.M.

Capitalizing on Insects



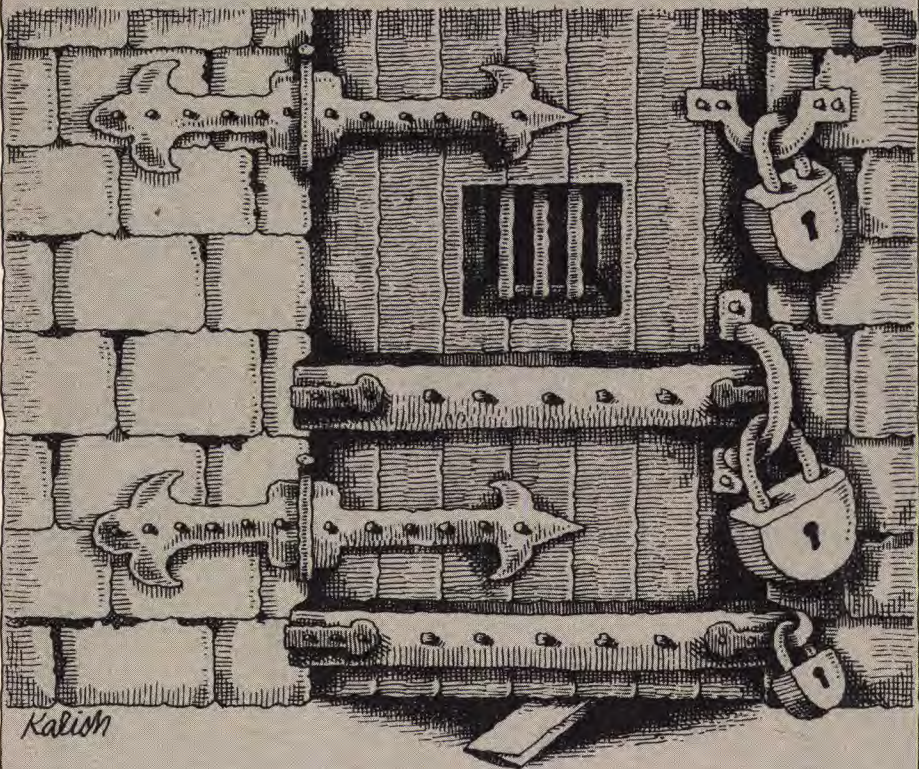
**SOMETHING
FOR EVERY-
BODY**



REPRINTED FROM
REMARKABLE WORDS
WITH ASTONISHING ORIGINS
BY JOHN TRAIN.

©1980 BY JOHN TRAIN.
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Diplomat: Greek for
'folded twice'. A diplomat dealt in
matters so secret that the documents
required this special precaution.



DIPLOMAT

BISTRO

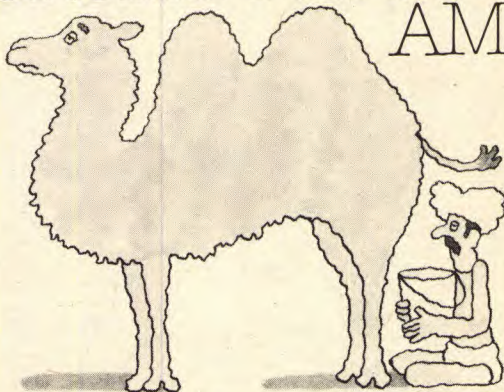
FROM
THE RUSSIAN
BWEESTRA, 'QUICKLY!'
IT WAS A
FAVORITE COMMAND
OF RUSSIAN
SOLDIERS IN
PARIS CAFES
AFTER THE FALL
OF NAPOLEON.

BBBBB

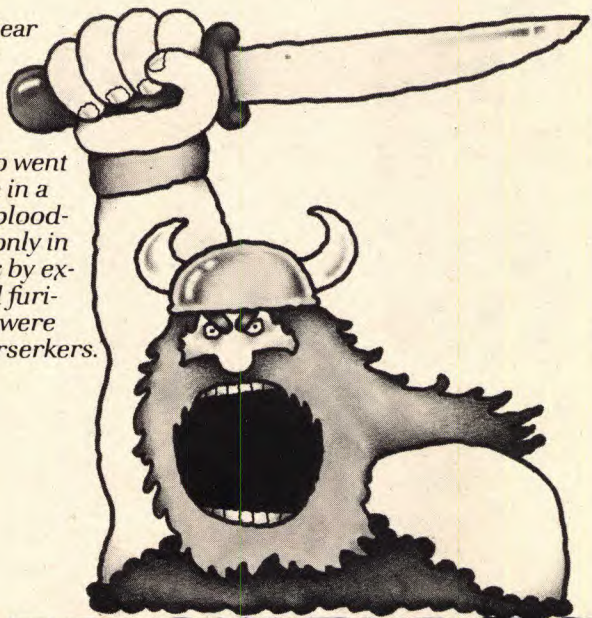


AMMONIA

IS SO CALLED BECAUSE IT WAS FIRST MADE FROM THE DUNG OF THE WORSHIPPERS' CAMELS AT THE TEMPLE OF JUPITER, AMMON IN EGYPT.



Literally 'Bear Shirt.' The Norse sagas describe a family who went into battle in a frenzy of blood-lust, clad only in bearskins; by extension all furious fights were called 'berserkers.'



BERSERK

BOUDOIR

FROM THE FRENCH BOUDER, 'POUT.' SO A BOUDOIR IS A ROOM WHERE MADAME CAN GO AND SULK.



BRIDAL

A bridal party is expected to drink a lot. The word comes from the old English "bride-ale" that was drunk at marriages before champagne became the rule.



'Jumping flea' in Hawaiian. 'Uku' meaning 'flea,' and 'lele' meaning 'jumping.' It was the local nickname for Major Purvis, a retired British officer who popularized



the instrument, which was brought to the islands by Portuguese laborers. Presumably ukulele refers to the fingers darting among the strings.

UKULELE

Artists in wonderland



Picture this scene, dear readers, artists, designers, production people and graphic communicators of all persuasions: One fine morning you roll out of bed, slip into your jeans, slurp some coffee and head for the studio. But when you arrive, your workspace has metamorphosed into something quite unrecognizable. The drawing tables are gone. Likewise the tracing pads, T-squares, pencils, Pentels, paints, brushes, inks, pens, airbrush, photostat machine, slide viewers, lucies, storage files, paper cutters, rubber cement, etc., etc., etc. In their place is an array of electronic gear—digitizing tablets, electronic pens, video display terminals with keyboards and TV color monitors.

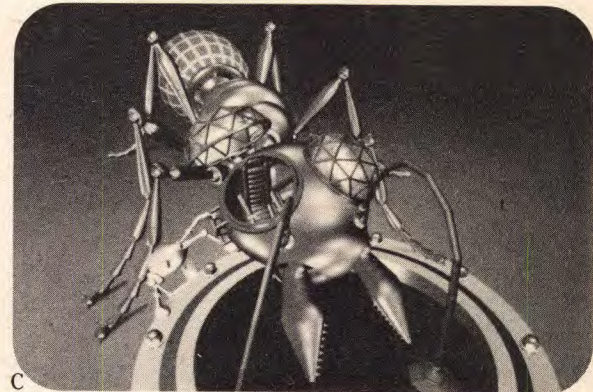
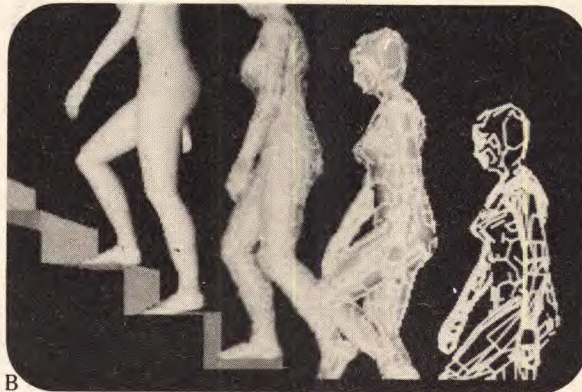
No, this is not a scenario for a nightmare or a science fiction movie about the distant future. It is a forecast of imminent events in the world of graphic arts. To be perfectly truthful, the "imminent" is already happening. Like business offices, newspapers, banks, airline reservation desks, biomedical labs, credit offices, aerospace centers and supermarket checkout counters—graphics are going computer! If the thought of it fills you with apprehension, the sight of computer-assisted graphics will fill you with awe. No warm-blooded graphics person will be able to resist a hands-on experience.

To see just how graphics by computer works, a few U&I staff members took a trip out to Old Westbury, Long Island, New York. There, nestled in the gentle rolling terrain that was once the playground of the truly rich (and pastureland for their truly thoroughbred horses) is the campus of a unique high-tech training institution, The New York Institute of Technology. NYIT is a private college which offers undergraduate and graduate programs in computer sciences, electrical, mechanical, industrial and aerospace engineering—all geared to the needs of science and industry.

Separated by a parking lot, and in sharp contrast to the sprawling, low-slung modern buildings of the main campus, stands a romantic Old World vintage manor house. This is the home of the Computer Graphics Laboratory of NYIT. A step through its door is like a step into a time warp. Outside, a timeless pastoral scene of ancient trees and silent, sleepy meadows; inside, a dizzying wonderland of technological fireworks.

The Computer Graphics Laboratory (CGL) is a research and development arm of NYIT where artists, Ph.D. engineers, computer programmers and student interns work cheek-by-jowl with each other and with millions of dollars' worth of electronic hardware. Their combined purpose is to advance the state of the art of computer graphics. In addition, CGL is a training center for students and personnel of organi-

or graphics by computer



A From a single photographic image, the artist can manipulate the computer to flop, overlap, distort, replicate and create collage effects.

B "Nudes Ascending the Staircase" demonstrates other aspects of computer versatility, from wire frame drawings, familiar to animation artists, to the fleshed out three-dimensional figure.

C Starting with a visual concept by the artist, and with the assistance of a production engineer, this three-dimensional ant was rendered in full color entirely by computer.

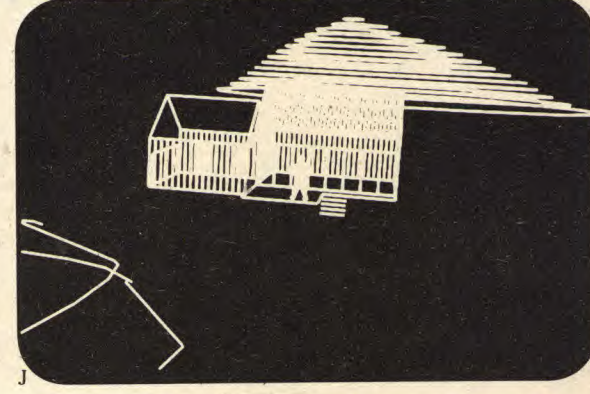
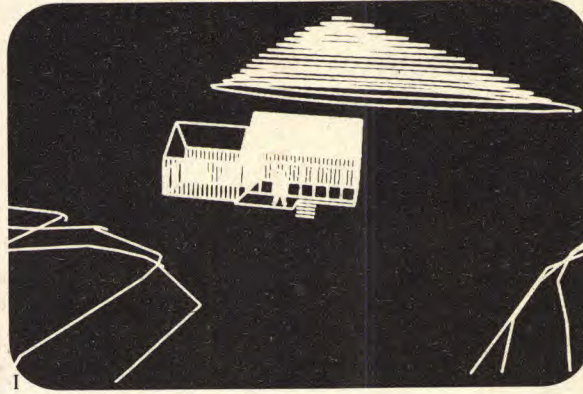
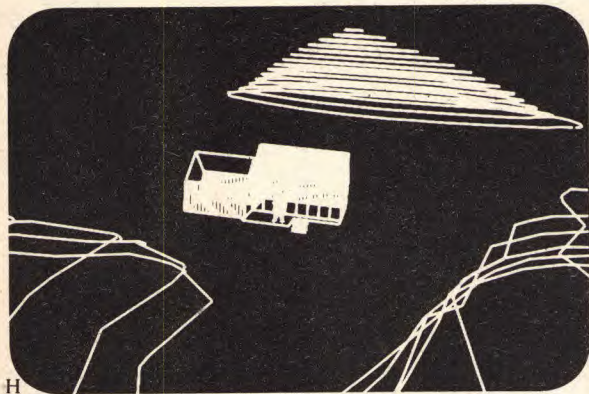
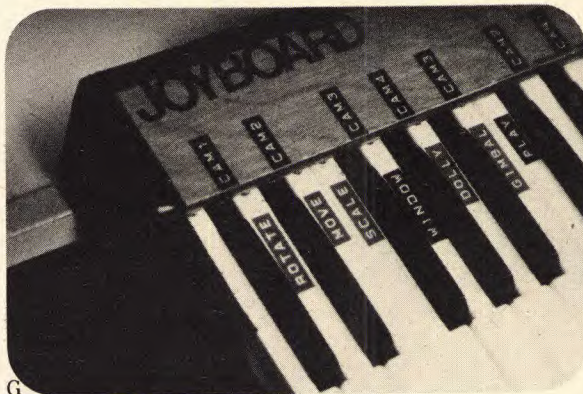
D Through instructions to the computer, the artist can invent an infinite variety of brushstrokes. Here a single broad band, shaded from light to dark, is employed to create an abstract ribbon design.

E & F Typography as well as figurative images and abstract forms can be flopped in any direction, curved, scaled and maneuvered for design purposes through the use of the computer.



G The "joyboard," strongly resembling a toy piano, was devised by engineers at NYIT as an auxiliary to the computer keyboard terminal. It gives operators a speedy, convenient shortcut for selecting frequently used computer functions such as rotating, dollying, scaling, etc. Instead of typing out detailed instructions on the computer keyboard, the operator touches the appropriate key of the "joyboard" to initiate the desired action.

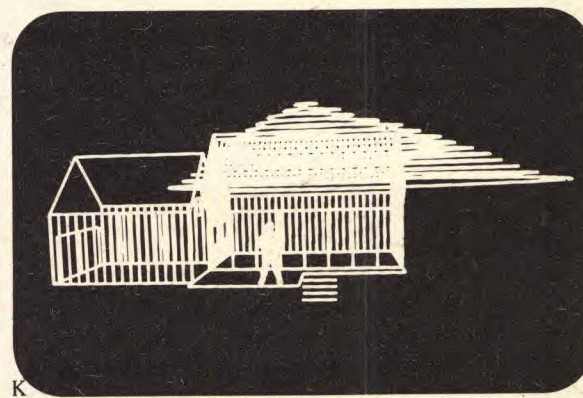
H-K Elements of drawings rendered in 3-D can be assembled and rearranged at will. The computer can also rotate a drawing to present multiple views and perspectives.



zations that have purchased CGL programs. While its main purpose is to develop new systems and improve on existing ones, CGL also turns out polished work for commercial use—educational films, news, television and architectural graphics, TV commercials, industrial presentations and the like.

One of the areas in which they have formulated a highly sophisticated program is animated films. To give you an idea of the dazzling options and economies possible with computer assistance, we have only to compare a computer-aided animation procedure with the same job produced by conventional means.

In conventional animation the animation artist draws each character as it should appear in every fifth or seventh stage of an action. An assistant then goes to work, sharpens and cleans up those drawings and interpolates several in-between stages, deduced from the original drawings. Finally, a third artist—an in-betweenner—draws all the necessary intermediate positions to provide appropriate smooth movement for the action. The entire sequence of drawings must be carefully examined for accuracy and, finally, each stage of the action of each character in a sequence must be transferred to a transparent acetate sheet for painting.



In the coloring process, every image of every character must be hand-painted. If a mistake is made, or a change of color is required, the paint must be laboriously scraped off every acetate sheet on which the character appears, and then repainted. Even without changes or corrections, a skilled painter may be able to complete a maximum of 35-40 "cels" per day.

For backgrounds, another artist designs and paints the changing scene for each sequence, carefully checking and adjusting color schemes to coordinate with the colors of the characters that appear in each frame. Animation artists must bear in mind that no more than 5 levels of acetate may overlay a background, as the acetate sheets are not entirely transparent and multiple layering mutes the background colors.

Finally, all the characters to appear in each frame must be assembled, registered over the background and the entire assemblage photographed as a single unit. In all, it is clear that the production of a single sequence—say, a character taking ten steps—may take four or five people many hours, even days, of work.

In computer-assisted animation an animation artist works on an electronic tablet with an electronic pen or "wand." Both are wired to monitoring equipment and to storage or memory banks. With the electronic pen, the artist draws directly (or traces from a prepared drawing) on the electronic tablet. The drawing is digitized—converted to electronic impulses—on the tablet. While no marks appear on the tablet itself, the movement of the pen is transmitted and displayed on the video terminal. The animator draws only the extreme stages of a movement—the starting and final positions. The computer fills in all the "in-betweens." The animation artist can call up all the drawings and review the flow of action on the display screen. If a correction must be made—even on some small detail like a hand, foot or button—the computer permits the artist to *zoom* in on a spot, enlarge it, redraw and reinsert the detail in the master drawing. The com-

puter registers the correction on every stage of the sequence. The finished drawings are then stored in the computer memory until ready for coloring.

Opaquing or coloring animated character levels does not require the hand of a skilled artist. The "scan and paint" program, developed by engineers at CGL, can be operated by almost anyone. A palette of colors appears on the display terminal along with the drawing to be colored. The operator, following a guide specified by the art director, merely touches the electronic pen or "wand" to the desired color and then to the area to be painted. The computer automatically floods the area with the indicated hue. Unlike in conventional animation, it is not necessary to paint every stage of every action. The operator may choose to color key cels from a sequence—as few as 10 out of 90—and the computer will fill in the colors for all remaining cels as designated. By this program, called "tweep," an operator can complete as many as 400-500 cels per day, as compared with the 35-40 possible by conventional means.

Background artists are now blessed with a vast assortment of tools and options to work with. Their color choices run to the billions, since there is a range of 255 variations for each color family. Tex-

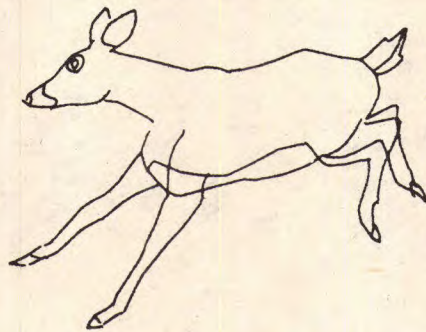
L The animation artist draws the first stage of the action.

M The artist also determines the final stage—the position at the end of the leap.

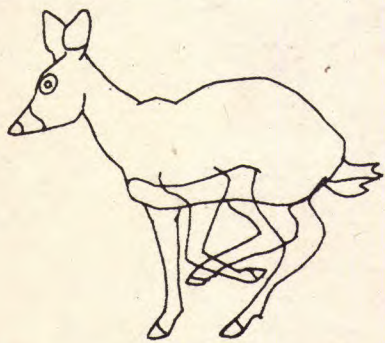
N The computer interpolates the intervening stages.

O Artist's and computer drawings are assembled for appropriate flow of action.

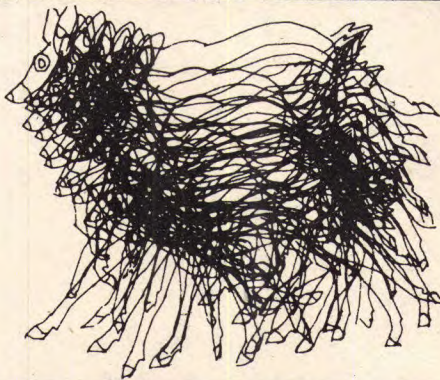
P Individual drawings may be called up from the computer memory and rearranged for other scenes. These figures have been "opaqued" or colored by a "scan and paint" process.



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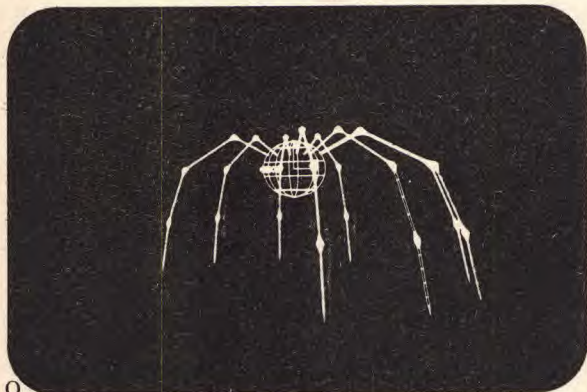
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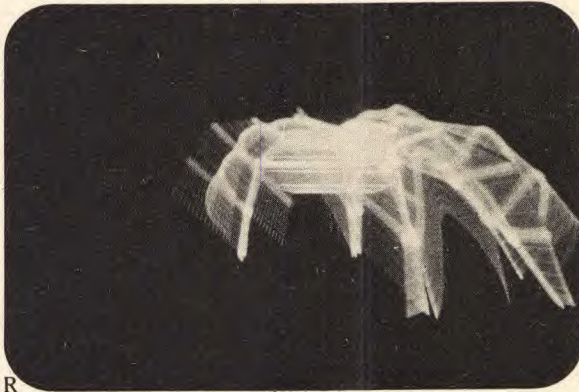
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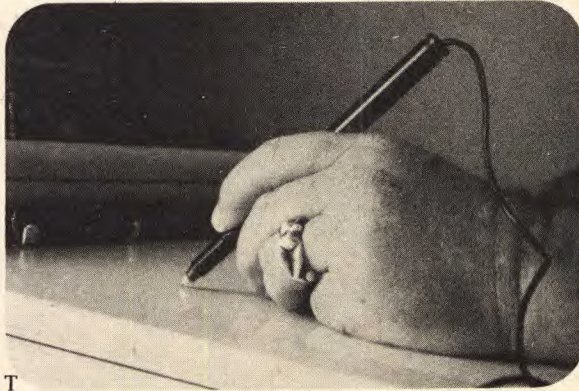
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Q&R Computer-generated animation may start from a three-dimensional model, like the insect shown, as well as from drawings and photographs.

S Opaquing or coloring animation cels takes only seconds by computer, as compared with days by conventional methods. In the NYIT "scan and paint" program, the operator chooses from a palette of colors displayed on the screen, touches the electronic pen to the desired color and then to the section to be opaqued. The computer floods the designated area with color. Mistakes are corrected and changes made with a touch of the pen.

T The electronic pen or "wand" functions in conjunction with the digitizing tablet. Marks made on the tablet with the pen are converted to electronic impulses and then transmitted to the display terminal, where they are reconverted to visual forms and images.

tures, patterns, and brush marks are as limitless as the artist's imagination. He can paint with a multicolored brush. He can simulate airbrush, wet acrylic paint, dry brush, watercolor, pen and ink, pencil, pastel, wax crayon. He can change values or tints at will, create filter effects, blur edges, explore textures, expand a tiny detail to an overall background — all with a touch of the electronic pen and appropriate instructions to the computer.

Since no acetate layers of drawings are involved, the artist has no restrictions on the levels of animation. He may employ as many as 75, without concern about the diminution of background color. Changes or corrections of color need not be scraped off in the time-consuming, arduous conventional way. Instead, a touch of the electronic pen erases and replaces colors in an instant.

Finally, all the finished stages of action for a single frame are called up from the computer memory, registered and assembled in a matter of seconds.

Animation is just one aspect of computer-assisted graphics. The potential for use in advertising design, television, architecture, publishing, educational and corporate graphics makes one giddy in its contemplation. Without rulers, compasses or T-squares, anyone can draw perfect circles, ellipses, squares, rectangles, cones, pyramids — in short, any two- or three-dimensional geometric function. With the computer you can flop images in any direction, enlarge, reduce, zoom, pan, blur, distort, replicate, create collages, project 3-D constructions in multiple perspectives, rotate colors to study color scheme variations and much, much more. The options are as broad as an artist's vision. And when the imagination runs dry, the computer is capable of generating fantastic "effects" on its own, without a murmur about creative burn-out.

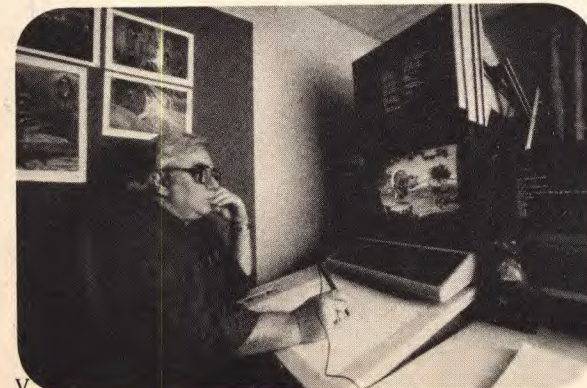
To be completely honest and reassuring, there are two things the computer will not do. *It will not make an artist out of an unskilled person. Nor will it make a robot out of a sensitive artist.* Drawings, color choices and aesthetic decisions must be made by the person who wields the "wand." As Paul Xander, senior resident artist at CGL, explained: "The computer is just another tool for me." As for adjusting to the new tool, both Xander and Howard Spielman, production manager, researcher, and artist, agreed that it had taken only a matter of days for them to feel at home with the computer equipment. Both men, who had long experience in conventional graphics, are confirmed converts to computer life.

Despite the enticing prospects and reassurances from pioneers, we will all enter the age of computer graphics like swimmers in unknown waters. Some will plunge in gleefully. Some will edge in slowly. Some will hang back, hankering for the familiar feel of a felt-tipped pen. Others may have to be dragged along grudgingly or left behind. Nevertheless, it is certain that computers will soon be standard equipment for graphic artists as well as doctors, lawyers, dentists, teachers, writers, office workers, meteorologists and housewives. Computers will be as commonplace in our offices and homes as the telephone, and without doubt — without knowing beans about the technology — we shall all become exceedingly proficient at using them. **Marion Muller**

U-W According to senior artist Paul Xander, the computer does not replace the artist; it is just another tool with a multitude of time-saving functions. In painting, it allows the artist to create his own brushstrokes, work in a variety of "media," choose from billions of hues, values and intensities, and rotate colors to consider infinite color schemes.



U



V



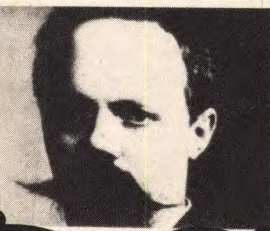
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This is the first in a series of articles on computers and their use in graphic communication. We would like to thank the NYIT community for their help in educating us and in their contributions for the preparation of this article.

Information about the hardware and software programs of CGL may be obtained by contacting: Computer Graphics Laboratory, Inc., The New York Institute of Technology, Old Westbury, NY 11568; or Computer Graphics Laboratory, Inc., Chrysler Building, 405 Lexington Avenue, New York, NY 10174.



COMPOSERS



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SEARCH BY
JULIET
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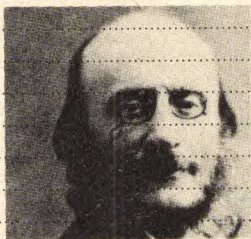
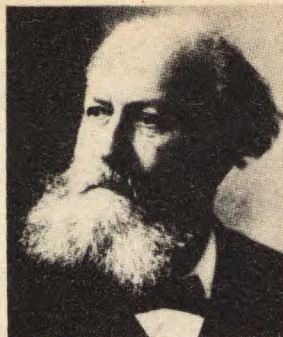
THE NAMES OF WORLD FAMOUS COMPOSERS CONSTITUTES THIS ISSUE'S PUZZLE. FIND AND ENCIRCLE THE NAMES OF THE COMPOSERS APPEARING ON THE RIGHT. THEY APPEAR VERTICALLY, HORIZONTALLY, DIAGONALLY AND EVEN BACKWARDS. DON'T CROSS LETTERS OUT—THEY MAY BE USED AS PART OF ANOTHER NAME!



HERE IS A SAMPLE TO START YOU OFF.

WHILE THESE PROPER NOUNS MAY BE SPELLED DIFFERENTLY IN DIFFERENT LANGUAGES, PLEASE FOLLOW OUR ENGLISH VERSIONS.

ARLEN	AMERICAN
BACH	GERMAN
BARTOK	HUNGARIAN
BERG	AUSTRIAN
BERLIN	AMERICAN
BEETHOVEN	GERMAN
BELLINI	ITALIAN
BERLIOZ	FRENCH
BERNSTEIN	AMERICAN
BIZET	FRENCH
BRAHMS	GERMAN
BRITTEN	BRITISH
BRUCH	GERMAN
CAGE	AMERICAN
CHOPIN	POLISH
COHAN	AMERICAN
COPLAND	AMERICAN
CZERNY	AUSTRIAN
DEBUSSY	FRENCH
DUKAS	FRENCH
DVORÁK	CZECH
ELGAR	BRITISH
ELLINGTON	AMERICAN
FALLA	SPANISH
FOSTER	AMERICAN
FRANCK	FRENCH
GERSHWIN	AMERICAN
GILBERT	AMERICAN
GLUCK	GERMAN
GOUNOD	FRENCH
GRIEG	NORWEGIAN
HANDEL	GERMAN/BRITISH
HANDY	AMERICAN
HUMPERDINCK	GERMAN
INDY	FRENCH
IVES	AMERICAN
JANÁČEK	CZECH
JOPLIN	AMERICAN
KERN	AMERICAN
KODALY	HUNGARIAN
KUBELIK	CZECH
LEHAR	HUNGARIAN
LEONCAVALLO	ITALIAN
LISZT	HUNGARIAN
MAHLER	AUSTRIAN
MASSENET	FRENCH
MENDELSSOHN	GERMAN
MESSIAEN	FRENCH
MEYERBEER	GERMAN
MOZART	AUSTRIAN
NIELSEN	DANISH
OFFENBACH	FRENCH
PADEREWSKI	POLISH
PERI	ITALIAN
PENDERECKI	POLISH
PORTER	AMERICAN
PUCCINI	ITALIAN
PURCELL	BRITISH
RAVEL	FRENCH
RODGERS	AMERICAN
ROMBERG	AMERICAN
ROSSINI	ITALIAN
SATIE	FRENCH
SCARLATTI	ITALIAN
SCHÖNBERG	AUSTRIAN
SOUSA	AMERICAN
STRAUSS	AUSTRIAN, GERMAN
SUK	CZECH
SULLIVAN	BRITISH
VERDI	ITALIAN
VINCI	ITALIAN
VIOTTI	ITALIAN
VIVALDI	ITALIAN
WAGNER	GERMAN
WEBER	GERMAN
WEILL	GERMAN
WIENIAWSKI	POLISH
WOLF	AUSTRIAN
YSAYE	BELGIAN
XENAKIS	RUMANIAN



Die Namen weltberühmter Komponisten bilden das Wortsuchspiel dieser Ausgabe. Sie sollen die Namen der rechts abgebildeten Komponisten finden und umkreisen. Die Namen können senkrecht, waagrecht, diagonal und sogar rückwärts auftreten. Streichen Sie keine Buchstaben aus—sie könnten als Teil eines anderen Namen gebraucht werden.

Hier ist ein Beispiel, das Ihnen den Anfang zeigen soll. Obwohl die Eigennamen in anderen Sprachen unterschiedlich geschrieben werden mögen, halten Sie sich bitte an die englische Schreibweise.

Les noms des compositeurs de renommée mondiale constituent le jeu de mots de cet issue. Trouvez et encerclez les noms des compositeurs qui sont sur la droite. Ils apparaissent verticalement, horizontalement, diagonalement et même à l'envers. Ne croisez pas les lettres—Elles peuvent être utilisées pour un autre nom.

Voici un exemple pour commencer: Bien que ces noms propres peuvent être épelés différemment dans différentes langues, suivez notre version Anglaise s'il vous plaît.

It doesn't surprise us to see a profound and highly disciplined artist indulge in light-hearted whimsical projects as an escape from his more demanding work. But when the extra-curricular activity wins equal passion with the serious work, that's a novelty. A case in point is an exuberant graphic artist we

know, Andrzej Kot of Lublin, Poland.

Born in 1946, Kot went to school in Lublin, served two years in the army and then took up his career in graphics as an illustrator, calligrapher and typographer. He's known the pleasure of professional recognition: his work appeared at the Biennale of Graphic

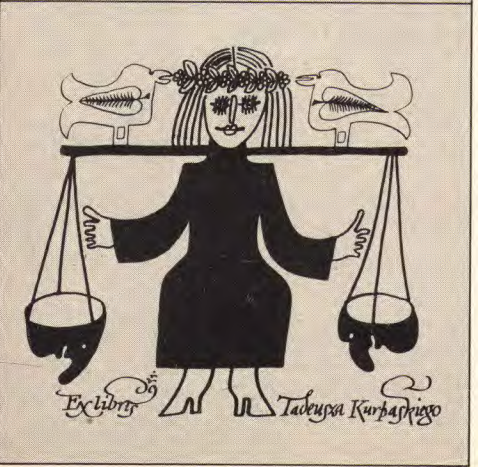
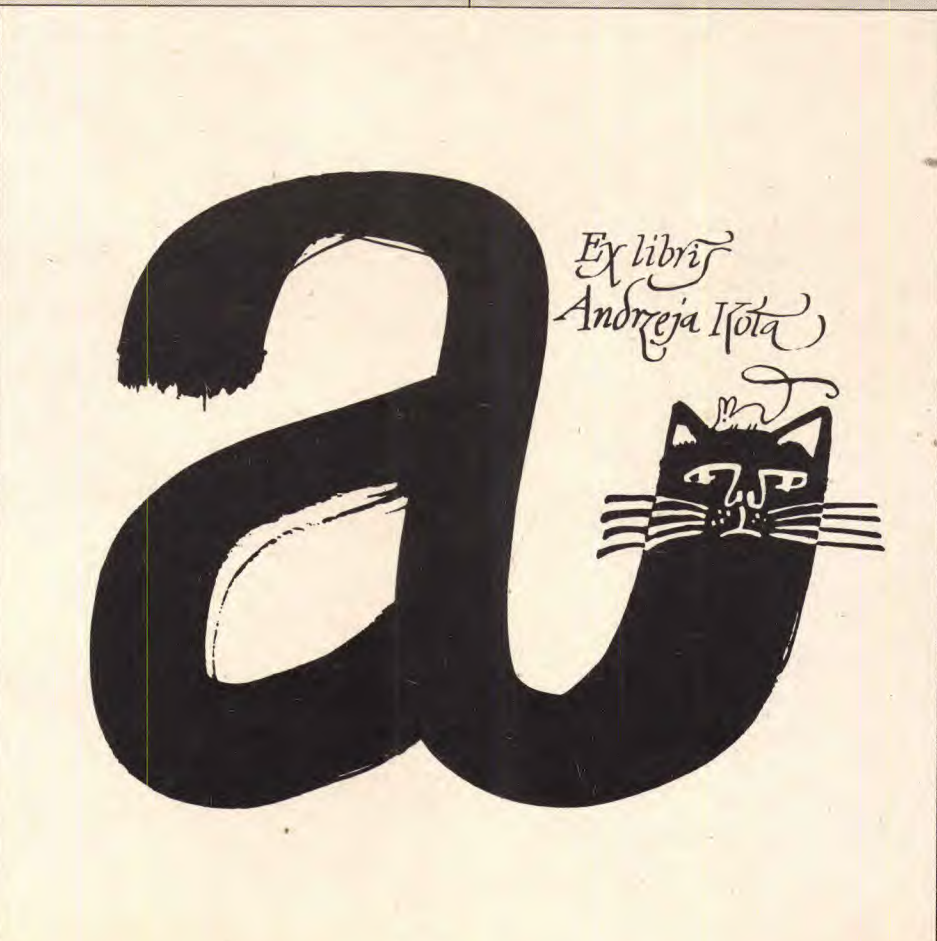
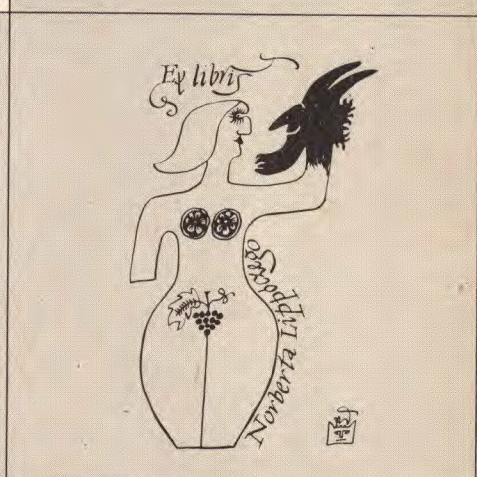
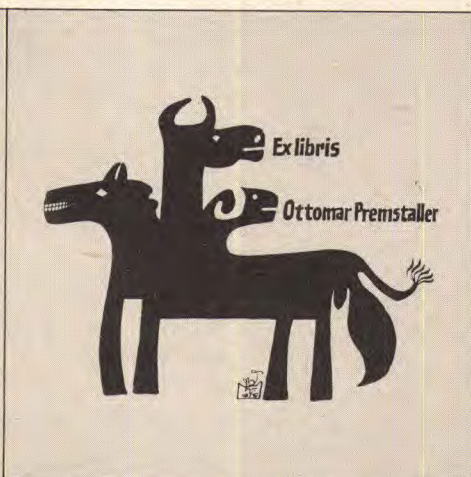
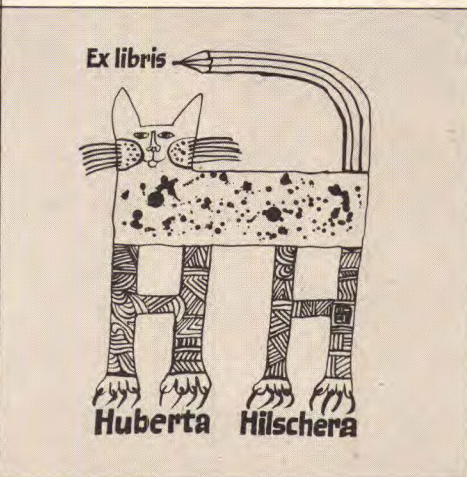
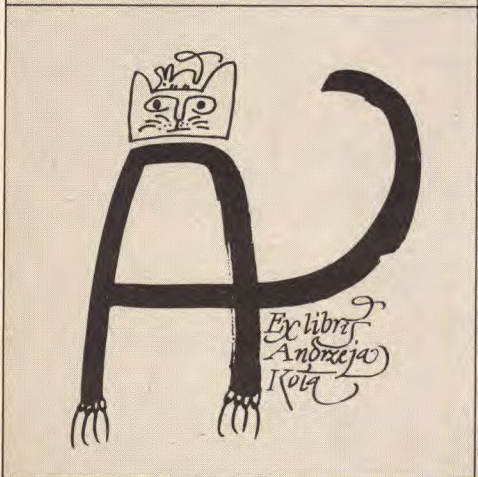
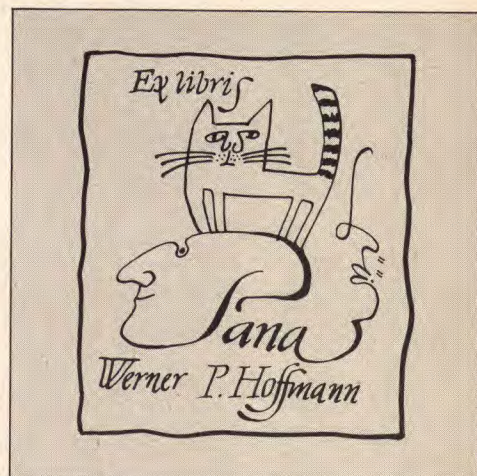
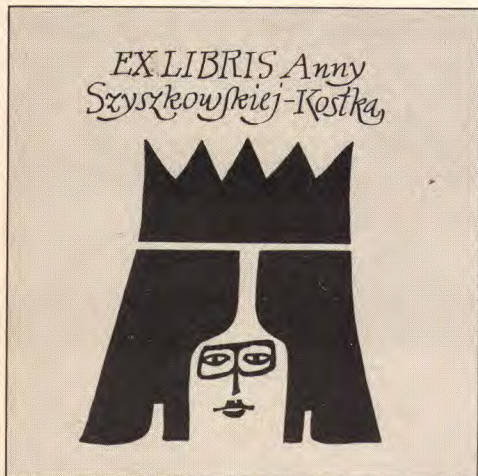
Design in Czechoslovakia, 1978. He represented Poland in the 1981 Scriptura Calendar for the Gutenberg Museum, West Germany. He was commissioned to provide the calligraphy for the book, *Moral Talk*, by the 1980 Nobel prize-winner for literature, Czeslaw Milosz, and his work was featured in a 1980

issue of the Polish arts magazine, *Projekt*.

But from his earliest days as a graphic artist, Kot has had a penchant for what he calls *art-zart*, art jokes. The outlets for his fun are the book plates, ex libris designs, he concocts for friends, himself, book collectors and complete strangers who become his clients. The

EX

LIBRIS
EX
MANUS
EX
KOT
EX
POLAND



book plates are all personalized—not by name alone—but also by some reference to the owner's appearance, personality, character, likes and dislikes, weaknesses or strengths or often by some play on words with the name itself. He gathers his ammunition from personal observation of the clients or from

their correspondence; sometimes from their own suggestions and requests. In these little projects he exercises all his talents and techniques—drawing, cartooning, calligraphy, typography and wit. As you can see from this collection, nothing's sacred with Kot. His little book plate creations are often more

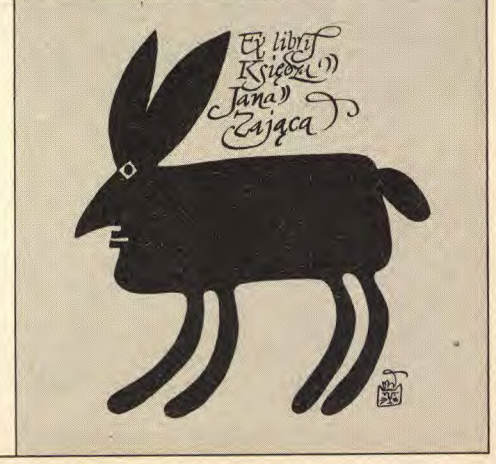
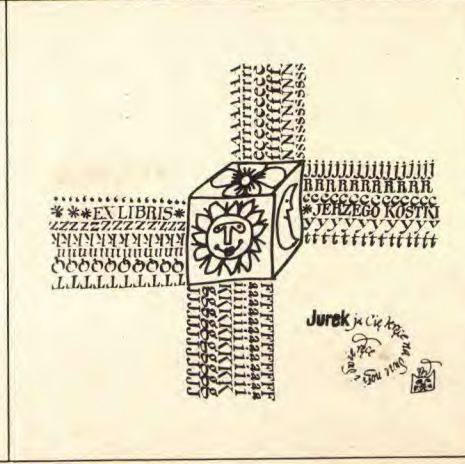
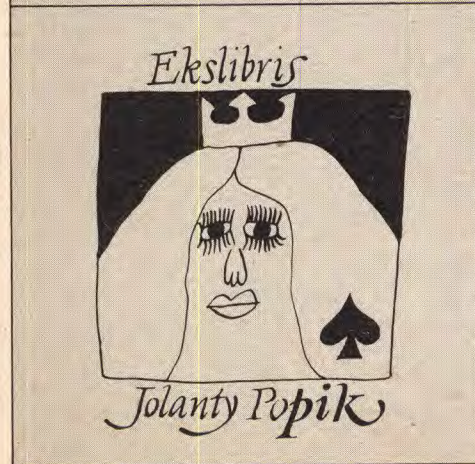
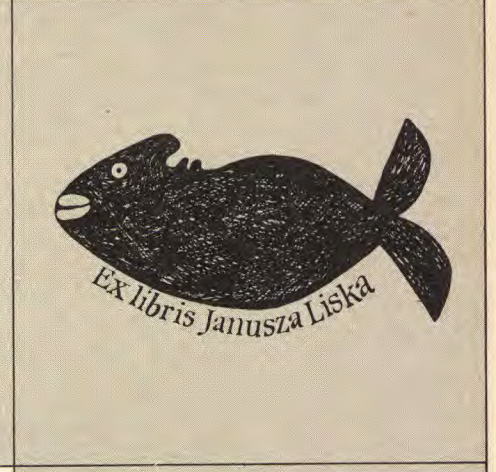
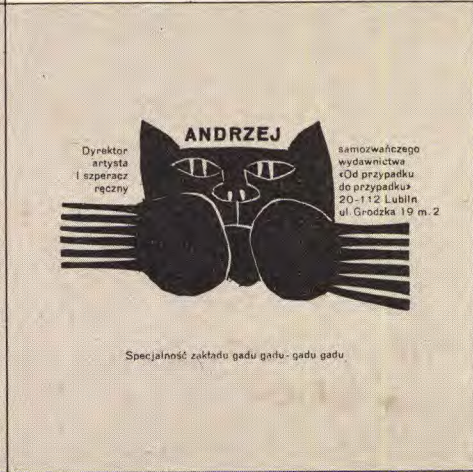
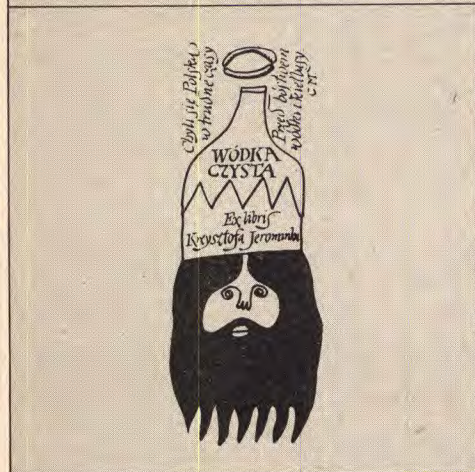
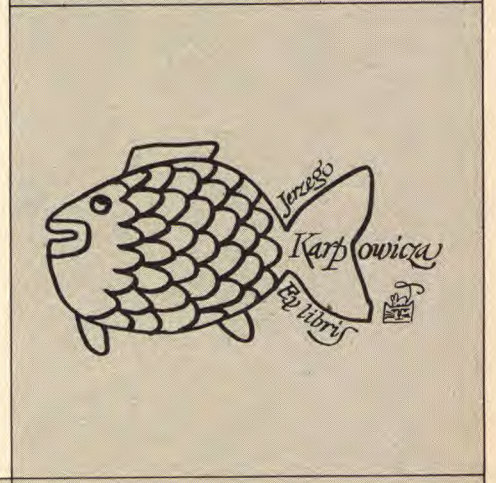
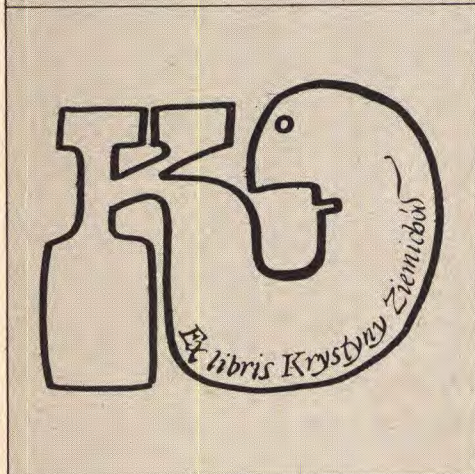
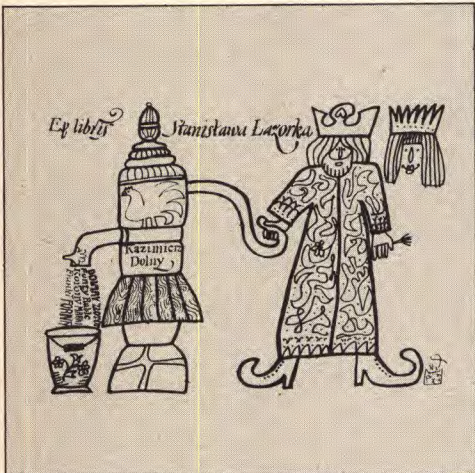
funny than flattering; nevertheless they are a much sought after commodity.

Incidentally, book plates are not the only outlet for his *art-zart*. If you are not the only (as we have been) to receive a piece of mail from Andrzej Kot, it is likely to arrive in a jolly pink envelope, extravagantly decorated and

bearing his own endearing insignia—a lower case *a*, for Andrzej, culminating in a cartoon cat to illustrate his surname, Kot, which means cat in Polish. We can tell you from personal experience, a letter from Kot—especially on a Monday morning—helps to start the day with a smile.
Marion Muller



Ex libris
Sławomira Buksińskiego



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WHAT'S NEW FROM ITC

ITC MODERN No 216™

ITC Modern No.216™ Light Italic

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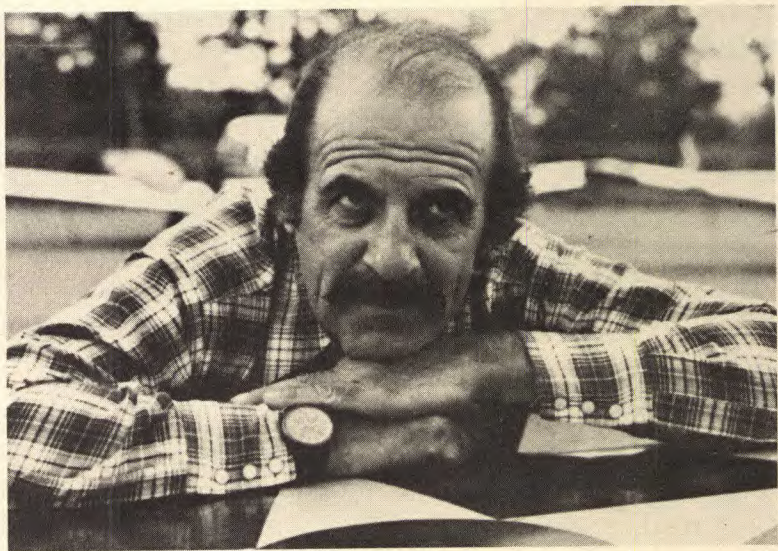
ITC Modern No.216™ was created within a tradition of delicate and refined typeface designs. Stylistically, it is a pure "Modern" typestyle. This classical revival created by Ed Benguiat captures all the dignity and grace of earlier "Modern" designs, and combines them with the best design standards of our time. ITC Modern No.216™ was carefully developed with goals of letterform beauty and maximum readability always in mind.

Because of this painstaking attention, ITC Modern No.216™ is applicable to a wide variety of typesetting applications. To attempt to list them would only serve to impose limits on this versatile typestyle.

ITC Modern No.216™ can be easily recognized by its vertical weight stress and fine tapered serifs. Character stroke transition is smooth and adds to the overall harmony of this typestyle. The easy flow of the italics has an almost script-like feel. In keeping with the ITC tradition, small capitals with smaller lining figures have been designed for the Light and Medium roman weights, providing the type user with additional graphic flexibility.

Designer Ed Benguiat is well known for his many typeface designs. More than ten typeface families in the ITC Library are the result of his creative genius. He developed the ITC Avant Garde Gothic™ Condensed, ITC Bookman™, ITC Lubalin Graph™ Oblique, ITC Korinna™, and ITC Souvenir® families; and was responsible for the design of ITC Barcelona™, ITC Bauhaus™, ITC Benguiat® with Condensed, ITC Benguiat Gothic®, and ITC Tiffany families. ITC Modern No.216™, his most recent release, should prove to be a mainstay of typographic usage.

**ITC
MODERN
No
216™**



The Saga of The Two Mo's: By the time you finish reading this color section of U&lc you are likely to be much better acquainted with two singular artists. The fact that their names share a syllable in common is only a coincidence. The real reason for coupling Mo Lebowitz with Mozart (Wolfgang A.) is that the former is a graphic designer/artist/conceptualist/writer with a passionate fixation on the latter. For his guest appearance in U&lc, Lebowitz has chosen to not only design, but also write, the entire color section as a tribute, a love letter, a paean of praise to his favorite of all subjects, Wolfgang Amadeus Mozart, genius composer of the 18th century.

Mo Lebowitz is not only extraordinarily knowledgeable about Mozart and his music in the large sense—the history and form—but he is nosy and funny besides. He has uncovered juicy morsels about pertinent people and relationships; he names names, quotes from letters, tells who said what about whom, how they looked and how they behaved. All in all, he paints a lively, lovely portrait of a beloved subject.

We have reason to believe that if Mozart were alive today he would be equally admiring of Lebowitz. They would have a lot in common—both energetic, happy fellows who love good food, good wine, good friends, good conversation and hard work. You can deduce a good deal about Lebowitz the designer from studying the design and typography he has selected for this love-project of his. But we would also like to fill in some pertinent details about his personal and professional life.



MO'S ART

About Mo Lebowitz: He was born in 1932 in Washington, D.C. He graduated from the University of Maryland, served two years in the Air Force, and subsequently went to work as an artist/art director for studios and agencies in the Baltimore-Washington area.

In 1961 he came to New York City, was employed by several studios, agencies and business organizations until he set up his own shop, Mo Lebowitz, Inc., in 1966. He has, ever since, operated as a one-man corporation, with no additions to the staff and no plans for expansion.

Aside from commercial projects for clients like CBS, Lightolier, Young & Rubicam, Woman's Day, Sport, The Glass Oven Baking Company, Ladies' Home Journal, International Distillers and Vintners of France and International Typeface Corporation, Lebowitz operates his own private printing press. The Antique Press is his hobby assemblage of over 300 fonts of wood and metal type families, three letterpresses and a variety of old printing equipment. With these old mechanisms he produces "copious amounts of broadsides, booklets and other ephemera in pursuit of graphic and typographic excellence," reports Lebowitz re: Lebowitz.

Working alone has not kept him out of the highest echelons of the professional world. He has won over 350 awards in national and international exhibitions. He has lectured to students and professionals throughout America, Europe and Australia. He has served as juror for every major graphics group in the U.S., and has been an instructor in graphic design at The Cooper Union and The School of Visual Arts, New York City.

In addition to his devotion to Mozart, Lebowitz's passionate pursuit of the best things in life has turned him into a gourmet cook, a wine connoisseur extraordinaire and a highly discriminating specifier of typography. He has chosen to design this Mozart opus in a number of ITC faces because, in his own words: "their classicism, their variety and patrician good taste are the very attributes of Wolfgang Amadeus Mozart himself."



& MOZART

WOLFGANG AMADEUS MOZART. Anna and Leopold Mozart were happy to announce his birth in Salzburg on January 27, 1756. Joseph Haydn was happy to be his friend. Franz Schubert was happy to listen to his music.

Ludwig van Beethoven (who was rarely happy) smiled with admiration when he heard Mozart's name.

Mozart himself was a mostly happy fellow. He started playing the piano and violin when he was four years old, and he became amazingly expert at it because he *liked* music. It was his life. When he was five, he began to compose music. He never stopped until the night he died in December, 1791.

Wolfgang came from what was then called the "lower classes," but he was a "high-class" guy. He toured the castles and concert halls of Europe, and in the process, he performed for kings, princes, and counts. He really preferred being with "The People." In his time, musicians were considered to be on the same level as servants. Music—Mozart's music—was for the rich only, since they were the ones who paid for it.

Mozart put up with that idea only when he had no other choice: when he needed the money, or when he really wanted to work for the enjoyment it gave him. Much of his short life was spent seeking to answer the problem of choice. He wanted to build his name and reputation to the point

where he would be immune to these social stratifications and monetary naggings. He never did beat the system. (Beethoven did, however, finally accomplish this in his later life by making himself a reputation as being a wild man if he were crossed.)

But, in total, Mozart had a good life. He was a plain-looking man in the Woody Allen style. He was short, of medium build, pale, and he had thinning hair under his powdered wigs. Clothes were a necessity, not a passion. He wasn't robust, yet he survived scarlet fever and the rigorous travels he made all around Europe under the hard conditions of the times.

He loved good food and wine, good friends and conversation, and working hard as a composer/performer. Throughout his life, Wolfgang wrote an unceasing flow of urbane letters to his family and friends, in which he revealed his earthy humor, insight, compassion, and intelligence. Through them we can see the world as he did and better understand his feelings about music and life. He was surely a genius with whom we can all identify because he was very human.

At the end, when he died while working on a commissioned requiem mass that he felt was really for himself, Mozart was buried in an unmarked grave outside of Vienna. It wasn't that he had no one to care for or about him; he did. His mother and father were always close to him. So was his sister Maria Anna. And later on, his wife, Constanze, and two boys (Karl and Wolfgang) were all a happy family. But it was such a miserable day in Vienna when he was taken to the Saint Mark's churchyard that no one could accompany the hearse, and the driver was given only enough money to take care of a burial in a mass grave. Too bad. There are millions of music lovers who would want to pay respects to this man who provided so much musical pleasure.

Papa Leopold traveled with Mozart whenever he could. He became the young prodigy's booking agent and manager, beside performing his parental duties as father and teacher. In 1782, when Wolfgang married Constanze, the father and son drifted apart a little, but Leopold always offered his advice on music and life whether Mozart asked for it or not. His mother, Anna, was always kind and loving to him. She died in 1778 while in Paris with Mozart. Leopold died in 1787.

AND THE MUSICAL MOZART?

Nothing average or mundane here: god-like is a better description. Yet anyone can enjoy his music.

It may soar high, but not over anyone's head. Mozart's music is very popular today. Spin your FM dial and within an hour's time you'll surely find something by Wolfgang. He was popular in his time, too. But that was because his music has appeal. It's easy to listen to. It makes doing things easy. There were others in his time and after who composed just as well for eating, drinking, talking music. They even wrote more of it and faster! But that's not why Mozart was and is still so great.

He wrote a lot of music for a 35 year old. He should have been able to do more. He was only just beginning to "roll." His best was yet to come.

In all his later works he showed signs of transforming his classical style to something more abundant: a romanticism with style, perhaps. It's a pity he had to leave all in the hands of Haydn, Beethoven, and Schubert to interpret for him.

Very few of his contemporaries and friends recognized him for anything but a great little guy who composed like hell and did terrific things. He knew he was good. He never thought he was a genius. Most real geniuses don't. He just kept practicing and doing what he had to do to make a living and have a good time doing it.

It's a fact that he was a genius. Time has a nice way of putting all those things in perspective. From a distance we can see the taste, nuance, emotion, and complete control and balance in his works. Mozart was the most perfect composer who ever lived.

He was not only perfect, he was versatile. You name it, he tried it—and he succeeded. Look at the listing of his works on the facing page and you'll see that he began with minuets; then symphonies, concerti, chamber works; moved on to sonatas, duos, trios, quartets, quintets, operas, divertimenti, church music, songs, and solo works for violin, flute, piano, clarinet, organ, horn, and more. Amazing in scope (and like good wine), Mozart kept developing and improving to the end.

Papa Leopold was able to quickly teach young Wolfgang the basics of both composing and playing music. He was perfect for the job: a teacher, violinist, author and composer. Luckily for us, he did everything right because Mozart loved making music. They were a great team. Traveling Europe, they promoted the prodigy, "little Wolfgang," and soon everybody knew about "the little kid with the great chops."

When the Mozarts got to London, Wolfgang shared a piano bench with Johann Christian Bach (old J.S.'s younger son), and they improvised together. Bach was tickled with this little kid who made such nice music. They became great friends, and this led Mozart into becoming serious about his composing: he started his long series of 27 piano concerti.

Mozart *was* the piano concerto. Others were both writing and performing in this form, but Wolfgang

OK

In the early 17th century, music publishers began to add opus numbers to identify a composer's specific work, and to place that work in its proper sequence relating to the composer's creative development. Opus numbers are a complex and irregularly applied system, dependent on the whim of the composer and/or publisher. Sometimes the opus list was only a privately kept journal in which the composer listed works by date of completion with some remarks.

In Mozart's case, his list was incomplete as well as obliquely woven throughout his many letters. There was no order until a Viennese Counciller, Ludwig von Köchel, applied his botanic and mineralogic background with its scientific thoroughness. He published his K. List in 1862, and to this day we still use it to identify each Mozartian work.

We show it opposite with Mozart's age at composition included. OK, start: →



made it his very personal medium. He played the piano so well, and it was such a direct line from his mind to the keyboard through his fingers, that they flowed from him. The more he wrote, the better he got. He got so good at composing piano concerti that even a titan like Beethoven was afraid of doing his first in awe of Mozart's prowess. Wolfgang wrote his piano concerti as if they were small operas or plays; they were intense, human, happy, sad, mystic scenarios of action between the piano and orchestra. They had his balance and melody, too. Never boring, they were high among his personal favorites.

FROM ENGLAND, Mozart returned home to Salzburg. There he free-lanced weekend church music for the Archbishop of Salzburg. His work was not appreciated by the churchman. Mozart had been to Italy and there he mastered the techniques of fugue and counterpoint. He combined them with the gallant style of Salzburg and had a new thing going. It was a new idea: go to church on Sunday and enjoy the music. In fact, it could be enjoyed at home or anywhere. It was pretty, sometimes even pleasant and cheerful, the kind of music Mozart liked to compose for his own pleasure. He must have figured that the Archbishop didn't really care, so he set about to enjoy it. And he really wasn't paid well. When the Archbishop figured out what was happening, he had a fallout with Mozart and fired him. Wolfgang was happily free to continue his tours.

Now his travels opened up new vistas for a maturing Mozart. He heard the great orchestra at Mannheim—the best in the world at that time—and he even composed for it. He was making a name in Europe. Maturing under these conditions had made him quick at coming up with musical answers to any problem; ideas flowed easily and he had the technique to make them work.

Most of what he was writing then was for his own use: either for performance at his concerts, or for his publishers to sell. As his fame spread, he received requests to write music for orchestras or instrumentalists who could afford that sort of thing. He was a success.

Not so for his dearest desire: operatic composition. He loved opera. Mozart was show-biz through and through. There wasn't much to work with in the way of creative storylines in the operas of the day, and Mozart was always searching for something good on which to spend his great talent. Most of what were called operas in Germany were actually singspiels (a spoken story or play with music added) for which he composed a series of arias joined by dialogue.

Idomeneo was his first big shot at the real thing, and he threw himself into it, producing a great opera which was to be forgotten for its stiff story. It was so bad, even his music couldn't save it. Then he found Lorenzo da Ponte who knew how to write a good story and had the good sense to see how talented Mozart was. Together they produced some of the world's best operas: *Don Giovanni*, *The Marriage of Figaro*, and *Così fan Tutte*. In these, Mozart began to break the rules and do new things. He perfected quartet and sextet arias and brought them to their heights for the first time. And he gave such life to his characters they still live today. Very few 18th century operas survived the 18th century! In all, Mozart wrote 21 operatic works. He began at age 12 and only finished his great *Magic Flute* just before his death.

Performers will tell you that Mozart's greatness lies in the consideration he gave them. Breathing is always provided for in the right spots; fingering is logical and sensible; and keys are always tailored to the instrument or voice. In fact, everything is made so easy that it's very hard to play Mozart! Pure Mozart is a challenge in interpretation, nuance, and simplicity. There's nothing to hide behind. Just plenty to work with.



We asked Rick Meyerowitz (the cartoonist who illustrated this section) to give us his Mozartian impressions. We also found a lot of other impressions about Wolfgang and hope you'll take the time to read them on the facing page. →

How did he actually produce this work? Because Mozart was a natural, he wrote effortlessly. We know this because his original manuscripts were neat and legible—not tentative or troubled like, say, those of Beethoven who scribbled his way through it all.

Wolfgang began by thinking everything through way before he wrote down the piece. Sometimes he did this while he was putting down something else he had thought out before. He never wasted a minute and liked to overlap his thinking. He was a multi-project man. When he finally sat down to compose, he was merely copying from a visual manuscript which he stored in his photographic memory.

First he put down the melody (the strings or voice). Then the base line, and finally he

filled-out with other instruments. Sometimes he'd jot down only the melody, his mind racing faster than his pen could run, and he'd go back later and fill parts around it. Other times he'd just put it all down at once, top to bottom, neatly, cleanly. He rarely altered, changed, or corrected his work.

Like the other composers of his day, Wolfgang was influenced by the Bachs, Haydn, Paesello, and Cherubini. In fact, his one really sublime friendship in the business of making music was with a man 24 years his senior: Franz Joseph Haydn. They were good for each other. They traded musical ideas, Continued on page 42 column 4.

WOLFGANG'S GANG.

Sometimes Mozart was arrogant; he almost never had a good word to say about his colleagues. Other times he was childish in his business and emotional affairs. If he had an extra *ducat*, he'd lend it. And he liked to talk to his wife in baby talk!

So be it. He had his human side, too. Here are some excerpts from diaries and writings about Mozart by some people who actually experienced the Mozartian presence. (Try reading them with a slight German accent.)

From the travel diaries of Vincent and Mary Novello (Salzburg, 1829):

Question: Whether Mozart was in the habit of playing and singing much, and what particular pieces he most frequently performed, or whether he generally played extempore when alone; any particularities in his mode of performance?

Vincent: He did not play much in private, but would occasionally extemporize when he was sitting alone with her (Constanze), and would often play over the songs which he wished her to learn; nor did he like playing to strangers, except if he knew them to be good judges, when he would exert himself to the utmost for their pleasure.

Mary: He seldom played on the piano-forte, scarcely in company unless he found appreciation, but he would sometimes extemporize when alone with her.

Question: In composing, whether he sat at the instrument and tried over different passages as they occurred to him, or whether he deferred writing down any piece until he had completely constructed and finished it in his own mind, and then scored it at once? Whether it was necessary for him to be alone when he wrote, or if he could abstract himself so as to compose with many persons present?

Vincent: He seldom went to the instrument when he composed. . . . In composing, he would get up and walk about the room quite abstracted from everything that was going on around him. He would then come and sit down by his wife, tell her to give him his inkstand and paper and say, 'Now, my dear wife, have the goodness to repeat what has been talked of,' and her conversation never interrupted him; he wrote on."

From Sophie Haibel's memoirs (1828):

"He was always good-humored, but even at his most good-humored he was very pensive, looking one straight in the eye while pondering his answer to any question, whether it be gay or grave, and yet he seemed the while to be working away deep in thought at something quite different. Even when washing his hands when he rose in the morning, he walked up and down in the room while, never standing still, he tapped one heel against the other the while and was always deep in thought. At table he often took the corner of a napkin, crumpled it up tightly, rubbed it round below his nose, and seemed in his reflections to know nothing of what he was doing, and often would grimace with his mouth the while. In his pastimes he was always passionately attached to the latest of them, and so it was with riding, and also with billiards."

Johannes Hummel on his son Johann Nepomuk (1837):

"Mozart was hard at work when we entered, but in spite of that he received me with the friendly words, 'Ah look; it's my dear Hummel; where have you been, and how are you? It's good to see you. Sit down; and you, my young friend, find yourself a chair: I had to sit down on the sofa next to the little man. 'What brings you here?' he then asked me. With some slight embarrassment I brought out my request. He listened to me with patience, but when I had finished he looked a bit doubtful and said, 'You know, my dear friend, I don't much like taking on pupils; it takes up too much of my time and disturbs me in my work. But let's see and hear what the boy's like, and whether he's worth helping—sit down at the piano, then, and show us what you can do,' he said to Nepomuk. The latter came out with a few small pieces by Bach which he had carefully practised, and spread them out. Mozart left him alone and he began. He became ever more still, his expression ever more rapt; his eyes shone more brightly and joyously. During the performance he nudged me gently with his arm a few times and nodded appreciatively towards me. When my boy had finished the Bach, Mozart placed another and not exactly easy composition before him, one of his own this time, to see how good his sight-reading might be. It went very well. Wolfgang's attention grew from minute to minute. Suddenly, with a look that sparkled and twinkled for joy, he put his hand on my knee, pressed it gently, and whispered to me, 'You must leave the lad here with me, I shan't let him out of my sight—something can be made of him!' My Nepomuk had just about finished the movement when Mozart got up, hurried over to him, put his hand on his head, and said, 'Bravo, bravo; you're a splendid lad. Carry on like that and you'll get on all right!' He then took him by the hand, led him to the sofa, put him on his lap, and petted him continually. And to me he said, 'It's agreed, then, I'll teach the lad, but he must live with me so that I can always have my eye on him. He shall have everything free, lesson, lodging, food. You will not have any of the cares of looking after him. Agreed?' My eyes were moist with tears as I pressed the dear man's hand, thanked him from an overflowing heart. For I knew something really would come of him, as Mozart had put it. Shortly after, my son Nepomuk moved to Mozart's house, where he was treated like a son of the family. He was as comfortable and well cared for as possible; Wolfgang looked after him like a father; and Constanze cared for him like a mother."

From William Jackson's memoirs (1882):

"An anecdote of him may be worth preserving. When he was a mere infant (I think under six years of age), he was exhibited as a great performer on the harpsichord, and an extraordinary genius for music. John Bach took the child between his knees and began a subject on that instrument, which he left, and Mozart continued—each led the other into very abstruse harmonies, and extraneous modulations, in which the child beat the man. We were afterwards looking over Bach's famous song "Se spiego" in *Zanaida*. The score was inverted to Mozart, who was rolling on the table. He pointed out a note which he said was wrong. It was so, whether of the composer or copyist I cannot now recollect, but it was an instance of extraordinary discernment and readiness in a mere infant."

From Doris Stock's memoirs, 1871:

"... Mozart himself, during his short stay in Dresden was an almost daily visitor to the Körner's house. For the charming and witty Doris he was all aflame, and with his south German vivacity he paid her the highest compliments. He generally came shortly before dinner and, after he had poured out a stream of gallant phrases, he sat down to improvise at the piano-forte. In the next room the table was meanwhile being set and the soup dished up, and the servant announced that dinner was being served. But who could tear himself away when Mozart was improvising! The soup was allowed to grow cold and the roast to burn, simply so that we could continue to listen to the magic sounds which the master, completely absorbed in what he was doing and unaware of the rest of the world, conjured from the instrument. Yet one finally grows tired even of the highest pleasures when the stomach makes known its demands. After the soup had grown cold a few times while Mozart played, he was briefly taken to task. 'Mozart,' said Doris, gently laying her snow-white arm on his shoulder, 'Mozart, we are going in to dine; do you want to eat with us?'—'Your servant, Mademoiselle, I shall be with you in a moment.' But it was precisely Mozart who never did come; he played on undisturbed. Thus we often had the rarest Mozartian musical accompaniment to our meal, Doris concluded her narrative, and when we rose from table we found him still sitting at the keyboard."

From the memoirs of Mozart's sister (1800):

"In London where our father lay dangerously ill, we were forbidden to touch a piano. And so, in order to occupy himself, Mozart composed his first symphony (aged 8) for all the instruments of the orchestra—but especially for trumpets and kettledrums. I had to copy it out as I sat at his side. Whilst he composed and I copied he said to me: 'Remind me to give the horn something worthwhile to do!'"

We herewith put down for posterity some excerpts from Mozart's correspondence. He was a composer of notes as well as a composer of note.

A Few Short Notes From Wolfgang:

(George Bernard Shaw was better known for his plays than for his music criticism. He was a perceptive Mozartian and wrote: "With Mozart you are safe from ineptitude. Hurry, excitement, eagerness, loss of consideration are to him purely comic or vicious states of mind: he gives us Monostados and the Queen of the Night on the stage, but not in his chamber music. Now it happens that I have deep in my nature, which is quite as deep as the average rainfall in England, a frightful contempt for your Queens of the Night and Titans and their like. The true Parnassian air acts on these people like oxygen on a mouse: it first excites them, and then kills them. Give me an artist who breathes it like a native and goes about his work in it as quietly as a common man goes about his ordinary business. Mozart did so; and that is why I like him. Even if I did not, I should pretend to; for a taste for his music is a mark of caste among musicians, and should be worn, like a tall hat, by the amateur wishing to pass for a true Brahmin.")

While Wolfgang was going about his "ordinary business," he was writing extraordinary letters to his family and friends. Lots of them. And luckily, they've been preserved for us to better understand him. He was a composer of note, and a composer of notes. Here are some excerpts from them:)

An answer to a musically talented boy:

"If one has talent it pushes for utterance and torments one; it will out; and then one is out with it without questioning. And, look you, there is nothing in this thing of learning out of books. Your ears, head, and heart are your school. If everything is right there, then take your pen and down with it; afterward ask the opinion of a man who knows how."

A birthday letter to his father in November 1777:

"I cannot write poetically; I am no poet. I cannot divide and subdivide my phrases so as to produce light and shade; I am no painter. I cannot even give expression to my sentiments by gestures and pantomime; I am no classic dancer. But I can do it with tones; I am a musician. . . . I wish you might live till there is nothing more to be said in music."

A letter to his father in October 1771 about his opera, *The Abduction from the Seraglio*:

"The poets almost remind me of the trumpeters with their tricks of handicraft. If we musicians were to stick as faithfully to our rules (which were very good as long as we had no better), we should make as worthless music as they make worthless books."

A letter to his father from Paris in July 1778:

"I cannot deny, but must confess that I shall be glad when I receive my release from this place. Giving lessons here is no fun; you must work yourself pretty tired, and if you don't give a good many lessons you will make but little money. You must not think that it is laziness; no!—but it goes counter to my genius, counter to my mode of life. You know that, so to speak, I am wrapped up in my music, that I practise all day long, that I like to speculate, study, consider. All this is prevented by my mode of life here. I shall, of course, have some free hours, but they will be so few that they will be necessary more for recuperation than for work."

To the tenor, Michael Kelly about studying music:

"Melody is the essence of music. I compare a

good melodist to a fine racer, and counterpointists to hack post-horses. Therefore, be advised, let well enough alone and remember the old Italian proverb: Who knows most, knows least."

To his father in October 1777:

"I have an unspeakable desire to compose another opera. . . . In Italy one can acquire more honor and credit with an opera than with a hundred concerts in Germany, and I am the happier because I can compose, which, after all, is my one joy and passion. I am beside myself as soon as I hear anybody talk about an opera, sit in a theater, or hear singing."

To his father in October 1781:

"In opera, willy-nilly, poetry must be the obedient daughter of music. Why do Italian operas please everywhere, even in Paris, as I have been witness, despite the wretchedness of their librettos? Because in them music rules and compels us to forget everything else. All the more must an opera please in which the plot is well carried out, and the words are written simply for the sake of the music and not here and there to please some miserable rhyme, which, God knows, adds nothing to a theatrical representation but more often harms it. Verses are the most indispensable thing in music, but rhymes, for the sake of rhymes, the most injurious. Those who go to work so pendantically will assuredly come to grief along with the music. It were best if a good composer who understands the stage, and is himself able to suggest something, and a clever poet could be united in one, like a phoenix. Again, one must not fear the applause of the unknowing."

From Paris to his father in June 1778:

"I do not know whether or not my symphony (*The Paris*, K.297) pleases, and, to tell you the truth, I don't much care. Whom shall it please? I warrant it will please the few sensible Frenchmen who are here, and there will be no great misfortune if it fails to please the stupid. Still, I have some hope that the asses, too, will find something in it to their liking."

To his father from Paris in September 1778:

"I assure you that without travel we (at least men of the arts and sciences) are miserable creatures. A man of mediocre talent will remain mediocre whether he travels or not; but a man of superior talent (which I can not deny I am, without doing wrong) deteriorates if he remains continually in one place."

From Vienna to his sister in June 1783:

"Now I must say a few words to you about the Clementi sonatas. Everyone who plays or hears them will feel for himself that as compositions they do not signify. There are in them no remarkable or striking passages, with the exception of those in sixths or octaves, and I beg you, my sister, not to devote too much time to these lest you spoil your quiet and steady hand and make it lose its natural lightness, suppleness and fluent rapidity. What, after all, is the use? You are expected to play the sixths and octaves with the greatest velocity (which no

one will accomplish, not even Clementi), and if you try, you will produce a frightful zig-zag, and nothing more. Clementi is a 'Ciarlatano' like all Italians. He writes upon a sonata *Presto*, or even *Prestissimo* and *Alla breve* and plays it *Allegro* in 4/4 time. I know it because I have heard him! What he does well are his passages in thirds; but he perspired over these day and night in London. Aside from this, he has absolutely nothing; not excellence in reading, nor taste, nor sentiment."

From Vienna to his father in December 1781:

"Because of my disposition which leans towards a quiet, domestic life rather than to boisterousness, and the fact that since my youth I have never given a thought to my linen, clothing or such things, I can think of nothing more necessary than a wife. I assure you that I frequently spend my money unnecessarily because I am negligent of these things. I am convinced that I could get along better than I do now on the same income if I had a wife. How many unnecessary expenditures would be saved? Others are added, it is true, but you know in advance and can adjust to them; in a word you lead a regulated life; that is my conviction and I can not help it. I have resolved the matter over and over in my mind and am still of the same opinion."

From Vienna to his sister in February 1782:

"I described my manner of life to my father recently, and will now repeat it to you. At six o'clock in the morning I am already done with my *friseur*, and at seven I am fully dressed. Thereupon I compose until nine o'clock. From nine to one I give lessons; then eat unless I am a guest at places where they dine at two or even three o'clock,—as for instance, today and tomorrow with Countess Zichy and Countess Thun. I can not work before five or six o'clock in the evening and am often prevented even then by a concert. If not, I write until nine. Then I go to my dear Constanze, where the delight of our meeting is generally embittered by the words of her mother; hence my desire to free and save her as soon as possible. Since (owing to occasional concerts and the uncertainty as to whether or not I may be called out) I can not depend on having time for composition in the evening, I am in the habit (particularly when I come home early) of writing something before I go to bed. Frequently I forget myself and write until one o'clock; then up again at six."

To his wife at Baden in 1791:

"You can imagine how slowly time goes when you are not with me! I can't describe the feeling; there is a sort of sense of emptiness, which hurts; a certain longing which can not be satisfied, and hence never ends, but grows day by day. When I remember how childishly merry we were in Baden, and what mournful, tedious hours I pass here, my work gives me no pleasure because it is not possible, as was my wont, to chat a few words with you when stopping for a moment. If I go to the clavier and sing something from the opera (*The Magic Flute*), I must stop at once because of my emotions—*Basta!*"

discussed technique, relied on each other for honest criticism, and liked to play chamber music together. Yet they were very different. Haydn was slower in developing as a composer, but was ultimately to become the equal of Mozart in some areas, such as string quartet and symphony writing. If Haydn had died at Mozart's last year of 35, no one would have heard of him. He had become "Papa" Haydn by the time he was a hit.

IT WAS HAYDN who first inspired Mozart to make a great leap forward in string quartet writing. Each man in turn would write a few quartets and try something new. The other would absorb them and then try his hand. They played this creative leapfrog all through their lives with the final results making everything else done before pale by comparison. Haydn was the more steady and plodding; Wolfgang the more creative and flighty. Each instilled his best into the other.

But as other composers had influenced Wolfgang, he did the same for those who followed him. Schubert, Beethoven, Brahms, Chopin, even Tchaikovsky (who wrote a suite in honor of Wolfgang entitled *Mozartiana*) admired his work. Even those who didn't show it in their work readily admit his importance in their development.

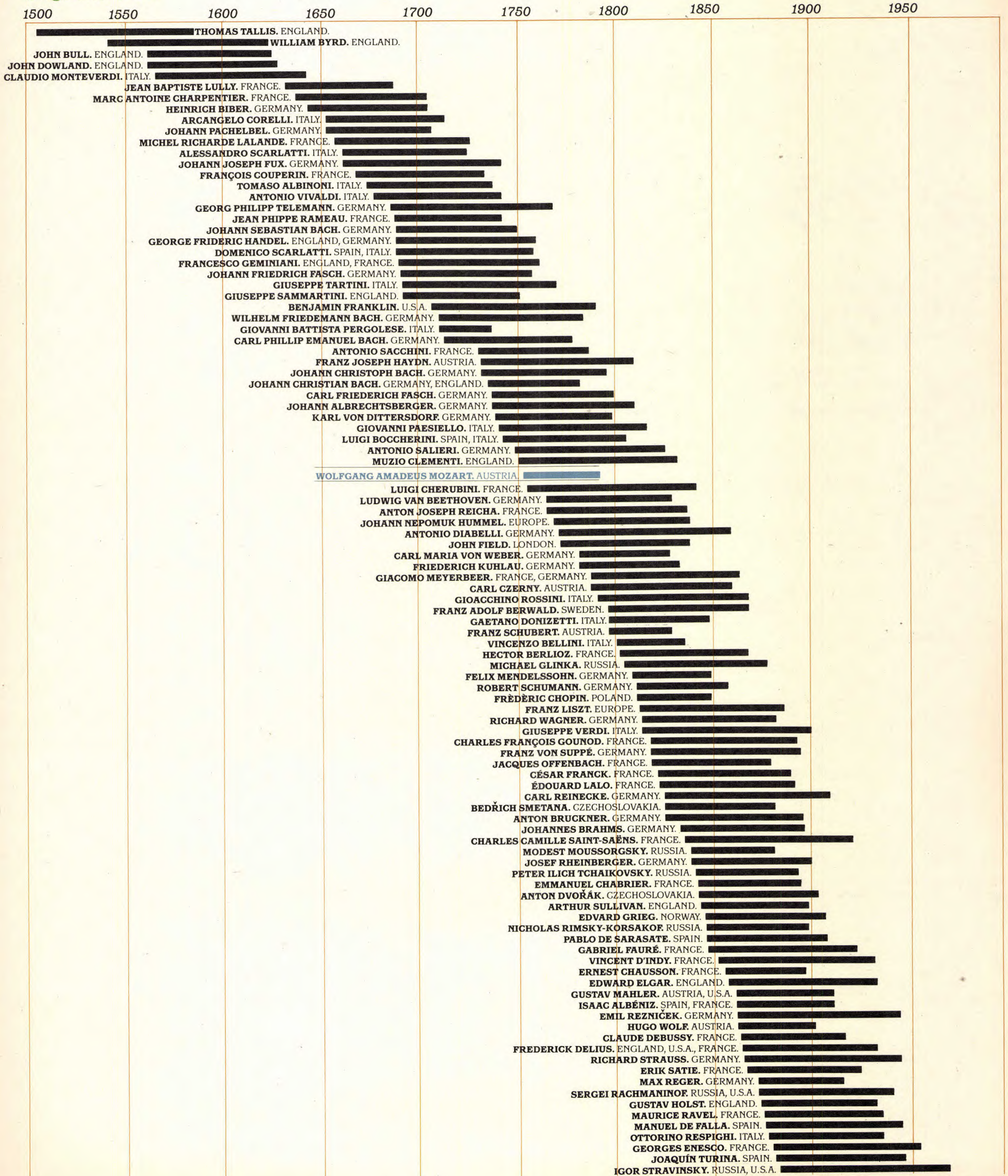
There's a lot more to say about Wolfgang Amadeus Mozart. We've skimmed only the surface here and tried to give an impression of his greatness. There's more though. We've created a whole gang of graphics about Wolfgang to fill up the rest of this section: a sort of Mo's Art Festival.

Wolfgang Mozart

Before, during, and after Wolfgang Amadeus Mozart.

Composers are creators. They're also notorious listeners, borrowers, perfecters, and adapters surrounded by other composers who lived both before and after them. Thus they are both influenced by, and an influence on, fellow composers in the long chain of musical history.

But few of us listeners ever get a visual feel for who lived in whose time, or before, or after, where, and for how long. Here's a list of some great composers that finally shows just these things, and all in relation to the consummate composer, Mozart, often called the greatest of all.



A Mozartian Birthday Party for next January 27.

Some birthday cards/invitations:

Compose yourself: January 27 is Mozart's birthday!

Anna and Leopold Mozart were happy to announce the birth of their seventh child, Wolfgang Amadeus, on January 27, 1756.

We're happy to celebrate it!

The Mozartian Menu: (and the Music to accompany it).

White wine aperitif: Riesling.
(*Overture to Così fan tutte*, K.588)

Beef broth Salzburg
(*Serenade number 7*, K.250)

Boiled beef and potato dumplings with horseradish sauce. Green salad. Blauburgunder or Beer.
(*Divertimento for string trio*, K.563)

Birthday Sachertorte Wolfgang.
Riesling Auslesen. Tokay Aszu.
(*Eine kleine Nacht musik*, K.525)

Coffee. Cigar. Cognac.
(*Requiem*, K.626)

The Boiled Beef

Ingredients:

3-lb. boneless beef rump, brisket, chuck or bottom round, tied. (1½ kg)
3 lbs. chicken giblets, wings, necks. (1½ kg)
2 quarts water. (2 L)
Salt to taste.
3 tbs. butter. (45 mL)
2 cups onions, quartered. (½ L)
1 parsnip, scraped and diced into 1" pieces. (1)
3 carrots (the same as above). (3)
4 celery ribs, cut into 1-inch pieces. (4)
1 leek, white only. (1)
4 sprigs of parsley. (4)
1 bay leaf. (1)
6 peppercorns. (6)
4 whole allspice cloves. (4)

The technique:

Put the beef and chicken parts into an 8-quart soup kettle. Add the salt. Add enough water to cover and bring it to the boil. Skim off the surface scum as it rises to the top.

Heat the butter in a heavy 12-inch skillet. Add the chopped onion, parsnip, celery, carrots, leek, and parsley. Toss them over a high heat until they brown lightly. Put them into the soup kettle and return to the boil again. Skim the surface again. Add the bay leaf, peppercorns, and allspice. Cover partially, lower the heat, and simmer for about 2 hours.

Remove the beef to a heated platter. Skim the stock and strain it through a washed piece of cheesecloth, squeezing the liquid from the vegetables before you discard them.

Serve the stock as a first course. Then slice the beef by ½ inches and surround it with dumplings (see recipe at right). Serve with a green salad vinaigrette or lemon and oil.

The Dumplings

Ingredients:

5 medium-sized potatoes, boiled in their jackets, cooled, peeled, and mashed fine. (5)
½ cup flour. (33 g)
1 tsp. salt. (5 mL)
¼ cup farina. (8 G)
1 lightly beaten egg. (1)
2 tsp. milk. (10 mL)

The technique:

Boil 5 quarts of water. Mix the potatoes, flour, salt, farina, egg, and milk with a wooden spoon to form a paste. Flour your hands and make 1-inch balls.

Drop the balls into the boiling water and lower heat to a gentle roll. Simmer the balls until they rise to the top. Lift them out with a slotted spoon and add to the beef platter. Spoon a little of the beef juices over them. Drink a Blauburgunder from Austria (a hard-to-get red wine made from the Pinot Noir grape), or an Italian Chianti Classico, or a Californian Cabernet Sauvignon, or an Egri Bikavér (Bull's Blood) from Hungary.

The Horseradish Sauce

Ingredients:

4 tbs. sweet butter. (60 mL)
¼ cup finely chopped onions. (60 mL)
4 tbs. flour. (60 mL)
2 cups beef broth. (½ L)
4 tbs. grated fresh or prepared horseradish that has been squeezed dry. (60 mL)
¼ tsp. salt. (1 mL)
Freshly ground black pepper:
1 tbs. lemon juice. (15 mL)
1 tsp. sugar. (5 mL)
¼ cup heavy cream. (60 mL)

The technique: (Prepare while the beef is cooking and reheat gently when all is ready to serve.)

Melt the butter in an 8-inch sauce pan. Add the onions and let them cook gently.

Stir them every minute for 3 minutes. Stir in the flour and continue cooking gently for 8 minutes. Let a light color appear. Add the broth, horseradish, salt, pepper, lemon juice, and sugar. "Whisk" it over a medium heat until it becomes thick and smooth.

Lower the heat and gradually add the cream; simmer for about 2 minutes. *Don't boil it!* It's ready to be served beside the beef.

The Sachertorte

Ingredients:

(Makes a 9-inch round cake.)
6 oz. semisweet chocolate, broken or chopped into small chunks. (225 g)
8 egg yolks. (8)
8 tbs. melted sweet butter. (184 g)
1 tsp. vanilla extract. (5 mL)
10 egg whites. (10)
Pinch of salt.
1 cup sifted all-purpose flour. (227 g)
¾ cup sugar. (200 mL)
½ cup sieved apricot jam (put aside). (125 mL)

The technique:

Line two 9-by-1½-inch round cake pans with circles of waxed paper. While you're doing that, heat the oven to 350 degrees F. Melt the chocolate chunks in the top of a double boiler. Put the egg yolks in a bowl and beat in the chocolate, melted butter and vanilla extract.

Whisk the egg whites in another bowl, adding a pinch of salt, until they foam. Continue whisking, adding a tbs. of sugar at a time, until the whites form stiff peaks.

Mix a third of the white peaks into the chocolate blend, and then put all the chocolate back over the whites, sprinkling the flour on top. Fold it all together using a rubber spatula until it is a consistent, smooth color. *Don't overfold!*

Pour it all into the lined pans in even parts and bake in the middle of the oven until the batter becomes puffy and dry. If a toothpick comes out clean, they're done.

Take the pans from the oven, remove the layers and paper, and put them on a cooling rack.

Glaze for the Sachertorte

Ingredients:

3 oz. unsweetened chocolate in chunks. (112 g)
1 cup heavy cream. (250 mL)
1 cup sugar. (250 mL)
1 tsp. corn syrup. (5 mL)
1 egg. (1)
1 tsp. vanilla extract. (5 mL)

The technique:

Put the chocolate, cream, sugar, corn syrup, and vanilla in a small saucepan. Heat it slowly so it melts together as you stir it slowly. Cook 5 minutes more over a medium heat without stirring. It's done when you can drop a little into a glass of cold water and it forms a soft ball. Then beat the egg lightly in a small bowl, stirring in 3 tbs. of the chocolate mix. Put this into the warm chocolate mix and stir/cook over a low heat until it all thickens to coat a spoon heavily. Let cool to room temperature.

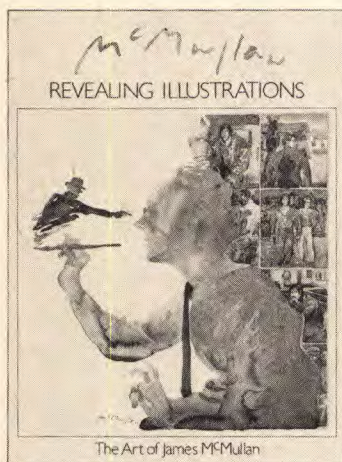
Spread a layer of cake with the apricot jam, and place the other on top. Put the rack onto a cookie sheet and pour the glaze over the cake. Do it evenly, smoothing with a metal spatula. Let stand until all the dripping stops. Transfer the glazed cake to a plate and refrigerate about 3 hours to harden the glaze. Leave it out about a half an hour before you serve it.

U&I BOOK SHELF

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The U&I Book Shelf reviews new books believed to be of interest to U&I readers and lists the publisher, with address, and the price of the book so that the books may be ordered directly. All prices are for delivery within the U.S.A. or Canada. Prices listed are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please add your local and state sales tax wherever applicable. For books to be delivered outside the U.S.A. or Canada, please request the price and shipping charges from the publisher.

Please note: U&I does not sell books.



Revealing Illustrations

by James McMullan

This is an innovative, thought provoking, enjoyable book. It is not a how-to or simply a collection of some of Jim's great illustrations. It is a revelation of how one illustrator designs, works and invents. The artist guides the reader through 29 different assignments ranging from full-color illustrations for Esquire and Sports Illustrated to the Anna Christie poster he designed for the play starring Liv Ullman. The reader can see the reference material used and the illustration/design emerging, evolving. It is a book about false starts, sudden inspirations and the personal aspects of being an illustrator. The book is beautiful, too, with 100 color plates and 200 black and white illustrations.

Watson Guptill Publications, Inc., 1515 Broadway, New York, NY 10036. 144 pages. 9 x 12. \$27.50.

Systematic Approach to Advertising Creativity

by Stephen Baker

An advertising agency art director tells about creativity in an agency, how it comes about, how it creates role changes (art directors writing headlines, copywriters drawing pictures). In sum, this is a book about creative logic, about getting ideas and making them work for you and your client.

McGraw-Hill Book Company, 1221 Avenue of the Americas, New York, NY 10020. 280 pages. 8 1/2 x 11 1/4. \$24.95.

Types & Symbols

A look at two centuries of heritage of the variety and beauty of type. Text, in English and German, reviews type's relationship to culture, the history of type, as well as 20th century faces, initials, the development of type foundries, and other subjects. The bulk of the book is devoted to typeface and initial specimen showings.

Novum Press, F. Bruckmann KG, Nymphenburger Strasse 86, Postfach 27, D-8000 Munchen 20, West Germany. 360 pages. 409 line illustrations. 6 x 9. Paper. DM 24.

Chart and Graph Preparation Skills

by Tom Cardamone

A clear, concise, neatly presented how-to. Explains what charts are, how to use them, and shows you step-by-step how to prepare them. Covers line, pie, column, bar, layer charts. Exercises and illustrations help user develop skills.

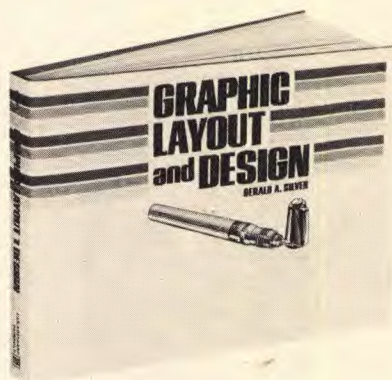
Van Nostrand Reinhold Company, Dept. RB, 135 West 50th Street, New York, NY 10020. 128 pages. 8 1/2 x 9 3/4. Paper, \$9.95. Cloth, \$18.95.

Grid Systems In Graphic Design

by Josef Muller-Brockman

A manual for graphic designers, typographers and three-dimensional designers by the internationally famous Swiss designer. Covers grid and design philosophy, defines and explains the purpose of the grid. Covers the grid system in corporate identity design. Text in English and German.

Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016. 176 pages. 357 illustrations. 8 1/2 x 12. \$45.00.



Graphic Layout and Design

by Gerald A. Silver

A working reference for beginning and experienced designers. Covers everything from basic tools and lettering through markup, principles of conventional layout, basics of typography, principles of modern layout, advanced design, effective use of color, and mechanicals and copyfitting.

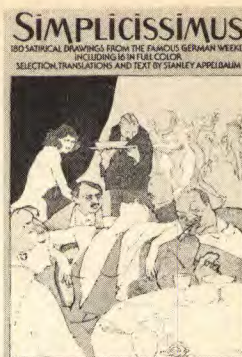
Van Nostrand Reinhold Company, Dept. RB, 135 West 50th Street, New York, NY 10020. 312 pages. 9 1/2 x 7 1/2. \$13.95.

Dictionary of Graphic Arts Terms

by Patricia Barnes Mintz

Covers basic terms for processes and policies in printing, typography, binding, publishing, papermaking, design. Covers new as well as standard terms, including words that evolved with digitized typesetting and laser and electronic technologies.

Van Nostrand Reinhold Company, Dept. RB, 135 West 50th Street, New York, NY 10020. 328 pages. 6 x 9. 185 illustrations. \$17.95.



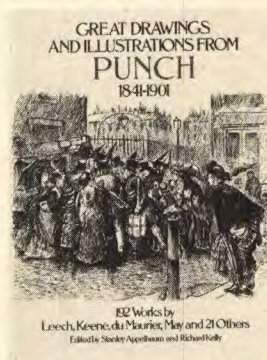
Simplicissimus

Edited by Stanley Appelbaum

A collection, with introduction and brief biographies of the artists, of 180 satirical drawings (16 in full color) from the famous German weekly. Its biting satire left no controversial subject unscathed.

Dover Publications, Inc., 180 Varick Street, New York, NY 10014. 203 pages. 8 1/2 x 12 1/4. Paper, \$6.95. Cloth, \$10.00.

Also from Dover, French Satirical Drawings from L'Assiette Au Beurre. 183 pages. 9 3/8 x 12 1/4. Paper, \$6.50. (See article on L'Assiette Au Beurre in U&I Vol. 8, No. 3.)



Great Drawings and Illustrations from Punch

Edited by Stanley Appelbaum and Richard Kelly

Here are 192 choice illustrations by 25 staff and guest artists produced from 1841-1901. (See U&I Vol. 8, No. 2 story about Punch.) The collection includes the work of John Leech, George du Maurier, John Tenniel, Charles Keene, Phil May, Hablot Knight Browne (Phiz) and 19 others. An introduction sums up the setting in Victorian England and is followed up by a concise biography of each artist. The drawings, mostly wood engravings by Joseph Swain, are arranged alphabetically by artist, and were chosen primarily for their graphic quality.

Dover Publications, Inc., 180 Varick Street, New York, NY 10014. 154 pages. 9 x 12. Paper, \$6.00.



A Typographical Journey through the Inland Printer, 1883-1900

A limited edition (1000 copies) of particular interest to scholars and students of American printing history and to typophiles. Here are pages and articles reprinted from the industry's oldest trade magazine and compiled with a comprehensive index. This book covers the years of transition from hand typesetting to machine typesetting, shows all the typefaces developed in that period.

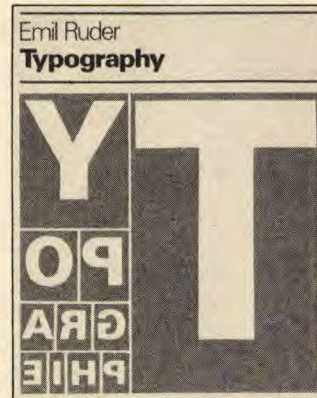
Maran Publishing Co., 320 N. Eutaw Street, Baltimore, MD 21201. 731 pages. 8 1/2 x 11. \$45.00 plus \$3.50 for postage and handling.

Graphis Annual 81/82

Edited by Walter Herdeg

This international collection of the best art and design is an unparalleled idea source beautifully presented. It covers all major media and the work of 500 artists from all over the world.

Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016. 252 pages. (88 in color). 9 1/2 x 12. 737 illustrations. Detailed indexes of artists, designers, art directors, agencies, publishers, advertisers. Text in English/German/French. \$59.50.

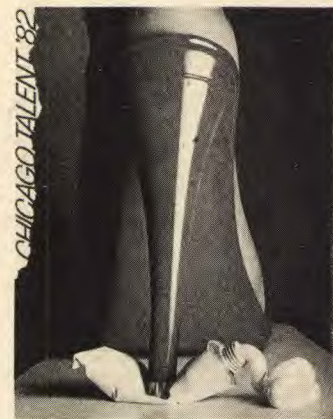


Typography

by Emil Ruder

A paperback reprint of a classic work on modern typography. Subtitled, "A Manual of Design," it covers writing and techniques of typography, arrangements, geometrical/optical/organic aspects, proportions, point/line/surface, contrasts, shades of grey, color, unity of text and form, rhythm, spontaneity and fortuity, integral design, variations, kinetics and lettering and illustration. Ruder worked extensively in Switzerland, but his influence was worldwide. His work is experimental, but emphasizes legibility. His book is thoughtful, provocative, readable. It is a treatise of visual literacy and an ideal text for basic courses in typography.

Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10022. 220 pages. 8 3/4 x 11. Paper. \$12.95.



Chicago Talent '82

The second edition of Chicago's visual art-reference annual shows you who's doing what and where you can find them. Its 11 x 14 format and 70 percent full-color presentation create a spectacular showcase.

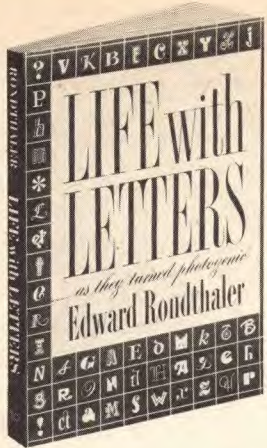
Chicago Talent, Inc., 540 Frontage Road, Suite 303, Northfield, IL 60093. 138 pages. \$27.50.

Lettering and Lettering Display

by William Mann

Calligraphy can be fun and this little book focuses on the witty, the innovative, the exciting. It displays a fascinating range of styles from print, folk-art, entertainment, industrial and architectural media including samplers, graffiti, theater posters, bottle labels and posters, among others. The emphasis is on the enthusiasm and spontaneity that characterize the best alphabets.

Van Nostrand Reinhold, 135 West 50th Street, New York, NY 10020. 96 pages plus cover. Paper. 10 x 6 1/2. \$7.95.



Life With Letters
by Edward Rondthaler

Ed Rondthaler writes like he talks—joyously, ebulliently, thoughtfully. In a narrow sense this is a book about a man's fascinating life and career. It's full of trade history, personal data, business observations and stories of events and people at Photo-Lettering, Inc. and at International Typeface Corporation. But it is much more. It is a sharing of great knowledge about lettering, typefaces, technology and people. It is contagiously rich with affection for letterforms and for the people who create them. It is a view of the field through the eyes of a unique participant/observer. It is an appraisal of how we got where we are by one of the men who helped us get here. "Life With Letters" is an enriching reading experience.

Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016. Paper. \$9.95.



Design: Vignelli
by Lella and Massimo Vignelli

Essentially a catalog for an exhibition of the design work of the Vignellis. They are among the most versatile, accomplished and prolific contemporary designers. Their work encompasses corporate identity programs, transportation graphics, books, publications, packaging, furniture and product design, architectural signage, exhibitions and showrooms, and interiors.

Rizzoli International Publications, Inc., 712 Fifth Avenue, New York, NY 10019. 116 pages. 8 3/4 x 9 1/4. Paper. \$15.00.

Nikon World

A showcase for color and b/w photographs taken with Nikons, of course. Published quarterly, one issue features a lovely 12-month calendar.

Nikon World, P.O. Box 520, Garden City, NY 11530. Four issues, \$6.00.

Lettering

by Graily Hewitt

This story of writing focuses on the Roman alphabet and one tool, the pen. It is a readable and well illustrated treatise showing how tools, materials, and fitness to purpose have affected letterforms and their legibility. Several chapters relate legibility to cleanliness, speed and beauty. The author was a "sometime Lecturer on Writing and Illuminating" at the London County Council Central School of Arts and Crafts.

Taplinger Publishing Company, 132 West 22nd Street, New York, NY 10011. 336 pages. 5 1/2 x 7 7/8. 403 illustrations. Paper. \$9.95.

Wordsmanship

by Claurene du Gran

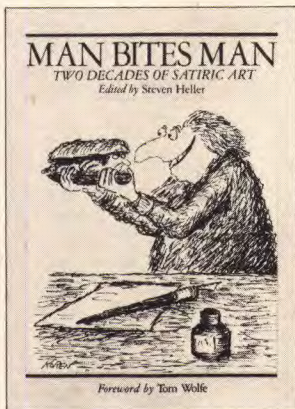
This little book is a lot of fun. It is a mini-illustrated dictionary for practitioners of one-upmanship. It is a neat little guide for those who want to put others down. It focuses on obscure words such as pavid (afraid) or amygdaloid (almond-shaped) or adscitious (additional). Dropping such words should leave your victim trembling, pale, deflated and defeated. Illustrated by George Booth.

Verbatim Books, Box 668-W, Essex, CN 06426. 95 pages. 5 1/2 x 7 3/8. \$9.95.

Illustrator Illustrated

The work of over 300 top artists is shown. Each has a full page or more, often in full color. Organized by countries (19 are represented) and indexed with names and addresses of agents and artists. This is truly an international index to illustration, graphics and design.

Art Directors' Index, Suite 863, 3610 West Sixth Street, Los Angeles, CA 90020. 384 pages. 9 x 12 1/2. 1000 pictures. \$55.00 plus \$3.50 for shipping and handling.



Man Bites Man
Edited by Steven Heller
Foreword by Tom Wolfe

This is a great book. It focuses on two decades of satiric art and features twenty-two contemporary cartoonists from the United States and Europe. There's a laugh on every page and a bite in every laugh. The stylistic spectrum ranges from the grotesque to the mannered, the realistic to the surreal, the burlesque to the sophisticated. The artists represented bring more than a personal drawing style and wit to their work. They add full measures of political/social sophistication, a point of view, a source of history, intellect, and, in Tom Wolfe's words "...an appetite for the Vanity Fair." Steve Heller (art director of the New York Times Book Review) has done us all a service in putting this book together.

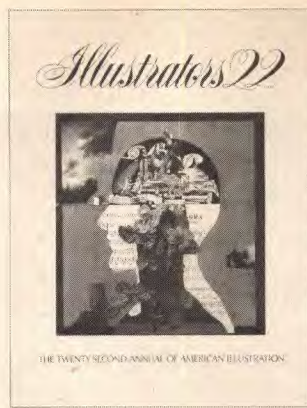
A. W. Publishers, Inc., 95 Madison Avenue, New York, NY 10016. 224 pages. 12 1/8 x 9 1/8. \$35.00 plus postage and handling.



The Story of Writing
by Donald Jackson

British calligrapher Donald Jackson is Scribe to Her Majesty's Crown office and a leading advocate and practitioner of modern calligraphy. In this book he blends his point of view with a highly readable, beautifully illustrated history of writing.

Taplinger Publishing Company, 132 West 22nd Street, New York, NY 10011. 176 pages. 7 1/2 x 10 1/4. \$22.50.



Illustrators 22

This, the twenty-second annual of American illustration, may just be the most beautiful and useful in an illustrious series. It is a record of the 1980/81 Society of Illustrators exhibition. Over 600 examples represent advertising, editorial, book, institutional, film and television illustration. Index gives addresses for all illustrators represented.

Hastings House Publishers, Inc., 10 East 40th Street, New York, NY 10016. 9 x 12. \$37.50.

Graphic Artists Guild Directory 1981-82

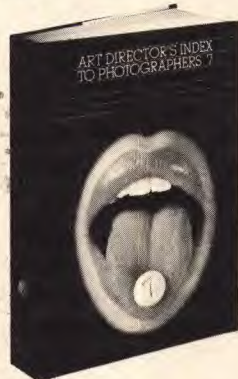
Displays of work of U.S. illustrators and designers are presented in five tabled sections: illustration, textile design, artists' representatives, graphic design/lettering, photography/retouching/production. Directory includes addresses and phones for 3,000 guild members.

Graphic Artist's Guild, 30 East 20th Street, Room 405, New York, NY 10003. 212 pages. 8 1/2 x 11. Plastic comb binding. \$35.00.

AIGA Graphic Design USA: 2

A beautiful collection of the work in all the AIGA's 1980-1981 exhibitions, including Photography, Communications Graphics, The Book Show, Political Art, AIGA Medalist Herb Lubalin, and IBM. High judging standards give the AIGA material excellence and great vitality.

Watson-Guption Publications, 1515 Broadway, New York, NY 10036. 432 pages. 9 x 12. 150 color plates. 500 b/w illustrations. Index. \$40.00.



Art Directors' Index to Photographers 7

A mammoth (8 lbs.) full color display of the work of 600 top professional photographers from 25 countries. Includes addresses for photographers and agents.

Art Directors' Index, Suite 863, 3610 West Sixth Street, Los Angeles, CA 90020. 832 pages. 9 x 12 1/2. \$80.00 plus \$5.00 shipping and handling.

Handbook For Color Printing

by I. J. Borowsky

A visual guide to two-color effects facilitating pre-press visualization. Shows standard colors printed solid and in 10% to 80% screens separately and in combinations and contains printed samples on coated, uncoated, newsprint and colored stocks. Each page shows 58 different combinations of tints alone and with black as well as removable solid swatches for the color.

North American Publishing Company, 401 North Broad Street, Philadelphia, PA 19108. 142 pages. 8 1/2 x 11. \$35.00.

AIGA BOOKS

AIGA Graphic Design Education Directory

Lists over 300 institutions which offer courses in graphic design: degrees offered, courses, faculty size, student enrollment. \$7.75 for AIGA members, \$9.25 nonmembers.

Graphic Design for Non-Profit Organizations

A manual to help institutions improve the efficiency and economy of their communications. Explains design elements, defines production terms and methodology. \$6.75.

Symbol Signs Repro Art

A portfolio of 50 passenger/pedestrian symbols developed for the U.S. Department of Transportation by an AIGA committee chaired by Thomas Geismar. Each symbol is printed on 9 x 11 Kromekote cover stock. 24-page booklet of guidelines for use and standardized red and green paint chips for sign manufacture are included. \$41.25 for AIGA members, \$51.25 nonmembers.

AIGA, 1059 Third Avenue, New York, NY 10021. All prices include postage in the USA. New York State residents please add 8 1/4% Sales Tax.

ALSO OF INTEREST



Through the '80s. Thinking Globally, Acting Locally

World Future Society, 4916 St. Elmo Avenue, Washington, DC 20014. A collection of scholarly observations on the shape of the years ahead. Contributors include Alvin Toffler, Herman Kahn, Isaac Asimov, 58 others. \$12.50.

Printing and Computer Terminology

Durbin Associates, 3711 Southwood Drive, Easton, PA 18042. 200 pages. 2,000 terms. 4 1/2 x 8. \$9.50 in USA.

Basic Advertising Themes and Their Presentation, II

Visual Publications, Ltd., 822 The Street, Rustington, West Sussex, England, BN 16 3NR. 3,000 illustrations, 1/4 original size, of current advertising, classified under 102 selling themes. Write for descriptive folder.



Forms Typesetting and Pasteup Techniques

By Marvin Jacobs. Formsmen, Inc., 724 Keith Building, 1621 Euclid Avenue, Cleveland, OH 44115. 8 1/2 x 11. Paper. 104 pages. \$18.00.

Skills for Hire*



Freelance illustrator Dave LaFleur takes time out from rendering a pen-and-ink interior.

Colorado Grad Succeeds as a Freelancer

DENVER—Most art school graduates come to full-time freelancing, if at all, after years of work in agencies, studios or publishing houses. Not so for Colorado Institute of Art graduate Dave LaFleur, an Advertising Design major who began his freelancing career while still in school. "A friend at Leo Burnett in Chicago suggested that I do some illustrations for 7-Up International,"

Dave says. "And when they were accepted, I went to Chicago, had meetings with top magazines, got a couple more freelance illustration jobs, and even landed a local rep." Since then, Dave has done jobs for magazines such as *Cal Today* and *Campus Life* and had two drawings in *Illustration West 19 Annual*. What's next? "First the Dallas market," Dave says, "then California!"



Art Institute of Houston students paint, while camera-shy youngster says, "Beat it!"

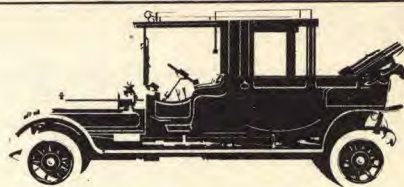
Performing Art for the Performing Arts

HOUSTON—When the city's leading performing arts groups, including the Houston Symphony and Grand Opera, needed a colorful mural, Art Institute of Houston stu-

dents volunteered. Their results, painted on the 92-foot-long construction barricade of the renovated Lancaster Hotel, won plaudits from the local press and TV.

"We're small in staff but large in clients."

ATLANTA—"It's a small agency," says Art Institute of Atlanta graduate Lynda Simpson, "but it offers full service: print, radio, TV, the works." The company is Media Consultants Inc., and Lynda is the Art Director. Clients include the municipal bonds company Hereth, Orr & Jones Inc.; Baldwin Piano and Organ Co.; and all sorts of local galleries, gift shops and restaurants. Lynda says the job came about when the agency head called the Art Institute and described the skills that were needed. The school recommended several students, among them Lynda—who got the job and started work immediately after her graduation.



Slick, stylish and nostalgic, this antique car was drawn by Art Institute of Pittsburgh Visual Communication student David Joyner for a Graphic Design assignment.

Graduates of The Design Schools have had 24 months of intensive, specialized preparation in a variety of skills, including: advertising design, typography, photography, illustration, drawing, perspective, lettering, airbrush, package design, multimedia, animation, mechanicals, pre-separation and many others. They are prepared to work productively for you.

*The Design Schools

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Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Philadelphia
Art Institute of Pittsburgh
Colorado Institute of Art

Edward A. Hamilton, Design Director
The Design Schools
Pan Am Building, Suite 256, East Mezzanine
200 Park Avenue, New York, N.Y. 10166

20

- I would like to know more about The Design Schools graduates. Please send me your free booklet "Design Graduates at Work."
- I don't have an opening at present, but please keep me advised.
- Include me on your invitation list for seminars and programs.

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Company _____ Phone (____) _____

Address _____ City _____ State _____ Zip _____

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A series of programs and seminars featuring noted designers, artists and film makers will be given at intervals in key American cities. Sponsored by The Design Schools and local art directors clubs, the programs will be announced by mail in various local areas. Watch for your invitation.

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Great-looking designs are the focus of your business. Designing great-looking type for you is the focus of ours.

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Varietyper



If you need great type really fast, call our Type Express hot line. We'll have your type disc out of our plant and on its way to you within eight business hours.

For more information, and a free copy of our new Type Wall Chart, return the coupon to Varietyper, Dept. T1, 11 Mount Pleasant Avenue, East Hanover, NJ 07936. Or call toll-free 1-800-526-0709. In Alaska, Hawaii and New Jersey, call 1-201-884-2662.

Together, we can bring some great ideas into focus.

Mail this coupon to: T1
 Varietyper, 11 Mount Pleasant Avenue,
 East Hanover, New Jersey 07936.
 Please send me a copy of your Type Wall Chart.
 Please send me more information on Varietyper
 Composition systems.
 Please have a sales representative call on me.

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 Company _____
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**This headline is set in
LoType bold condensed for
a double-page ad by Berthold,
announcing their new
series of brochures called
»Berthold Exklusiv«.**





The previous three ads on this subject were a bit on the plain side. We thought that amongst us designers we didn't have to spell everything out in detail.

By now, however, all the insiders have sent in their coupons and we have to appeal to those of you who need something a bit more tangible before you're prepared to look at our new brochures called «Berthold Exclusiv».

There are four of them so far, each one with 16 specially designed pages, often in colour, displaying our exclusive typefaces Comenius, LoType, Poppl Pontifex and Seneca.

As we can't possibly reproduce all 64 pages, we've instead decided to illustrate a way of solving the problem of storing these and other brochures.

berthold
fototype

Apart from the brochures and layout sheets, you'll also get a few self-adhesive labels to stick on your self-made filing boxes.

There's no charge — just send us the coupon. Set on «berthold ads 3000» in LoType light, 8 key on 3.25 linefeed. Written and designed by Erik Spiekermann, MetaDesign 1981.

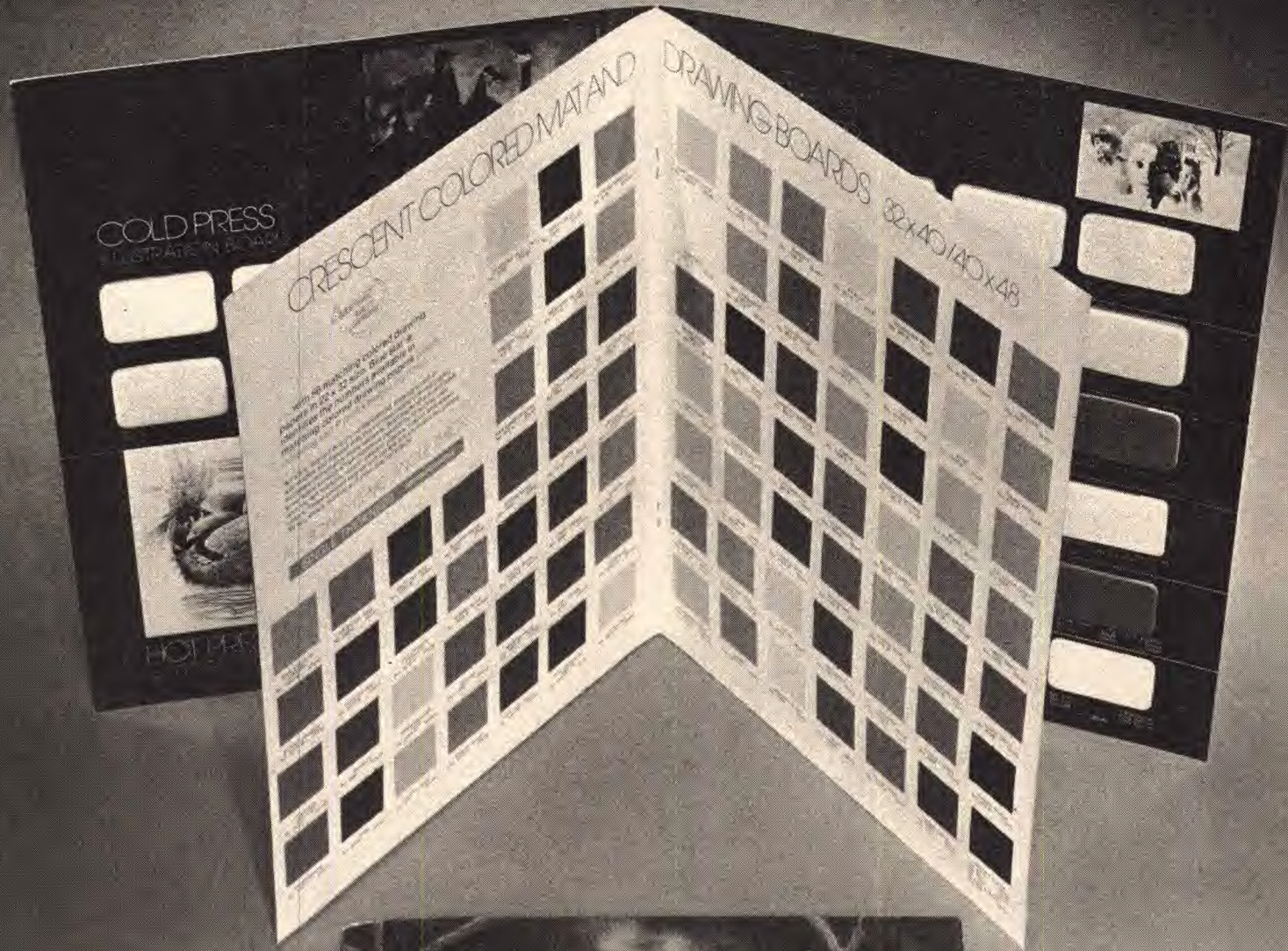
Name _____

Address _____

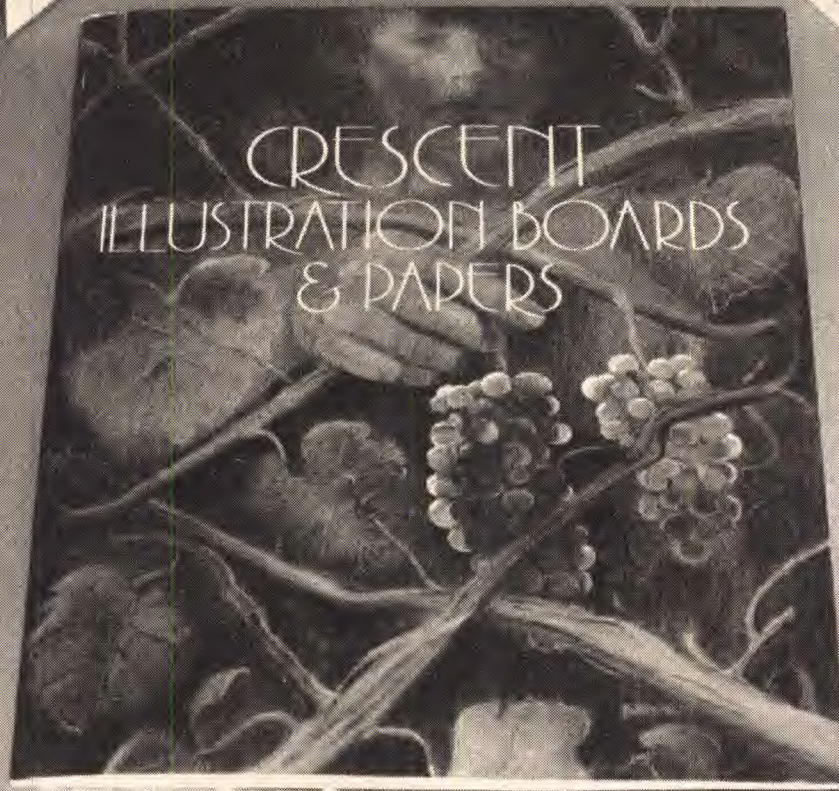
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Organization _____

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U&IC 6/82



"I miss ordering pizza from Uno's and type from Ryder."

Dave Kennedy worked in Chicago for 10 years. During that time, he won every award an art director would want to win.

"It's been three years since I moved from Chicago, and I'm still not used to the pace.

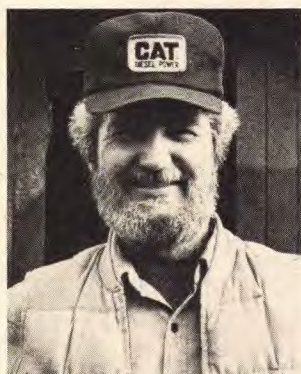
"There isn't the same call for rush jobs here. But I guess that's why I moved out here in the first place.

"I enjoyed the personal contact.

"I remember Tom Gray and Al Garzotto. They'd stop by and pick up jobs at the end of the day. If anything required an explanation, they'd be there to hear it and tell the night crew.

"Every art director has a style preference. The salesman got to know your style and know how you wanted the job done.

"Give my best to those guys. Tell them I really miss their faces."



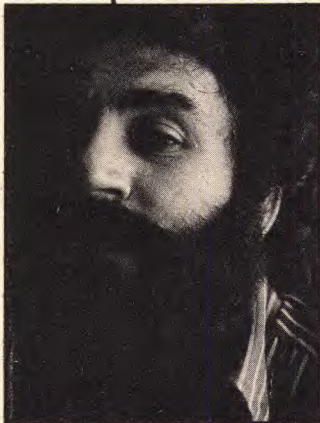
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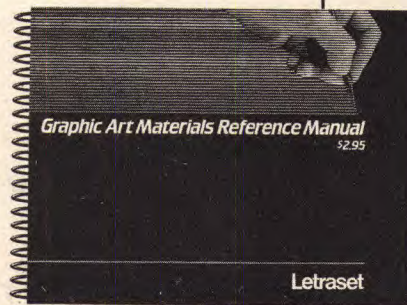


Everybody in this business plays favorites. And Letraset does it as well as anyone. So we asked some of our favorite designers to choose their favorite Instant Lettering® typeface and have some fun with it.

Tony Di Spigna of Tony Di Spigna, Inc., met the task with this headline set in Algerian. With some tempting ligatures and nicely handled swashes, he turned a simple dry transfer setting into a unique and eye-catching headline.

This simply proves that an Instant Lettering sheet in the hands of a creative designer is a powerful combination. And if you're thinking about costs, think about how much this headline would cost to produce any other way.

So ask for a copy of the New Letraset Reference Manual at your Art Materials Dealer. It's packed with products that will make your job easier and the results more creative. And with almost 500 typefaces to choose from, you could have a hard time playing favorites.



Letraset ✶ ESSELTE LETRASET
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Some of Tony Di Spigna's other favorites from the Letraset range.

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1979 LIBRARY 1980 LIBRARY 1981 LIBRARY

The 1979 library comprised of 48 books, over 1000 illustrations, features the following titles:
 "See the USA" - 12 pages of contemporary Americana, landmarks, and tourists in the USA. "Old Fashion" - the good old days revisited; all kinds of neat scratchboard illustrations and more. "Media" - lots of media people, renderings of print and electronic hardware and more. "Design Devices" - nifty graphics, hard-line spot designs and useful decorations. "The Two Kids" - 8 pages of two kids in typical situations. "Luck" - horseshoe, four-leaf clover, lucky charms, etc. Entire library listed below.

Over 1000 illustrations contained within 48 books, the 1980 library features the following books:
 "Fitness" - 12 pages of the fitness rage in the classic Volk style. "Energy" - different forms of energy and its relationship to people. "Western" - the wild west illustrated along with designs, cactus, spurs, etc. "Money" - coins, bills and people spending it. All this in 12 pages. "Vote" - 8 pages of political symbols and politicians, political rally, decorations, etc. - a must for the campaign manager. "Contests" - money winners, beauty contests, trophies and tug-o-war included in this 8-page book. Entire library listed below.

The 1981 library is our most current complete library. All 48 books contain great up-to-date art featuring the following titles:
 "Farm" - renderings of farmers, machinery and farm animals. "Law & Order" - contemporary cops and robbers, symbols and realistic illustrations; all in 12 pages. "Telephones" - useful art depicting the phone as a way of life and a marketing tool. "Hands" - 8 pages of hands and fingers pointing, shaking, holding cards, etc. "Little Guy" and "Little Gal" - two 8-page books in cartoon style; great ad starters. Entire library listed below.

- Circus/Fair
- Farm
- Summer
- Crime
- Medicine
- Autumn
- Homemaker
- Christmas
- Science
- Crowds
- Executives
- Autos
- Sports
- Outdoor
- Tourism
- See the USA
- Old Fashioned
- Industry
- Sports
- Menu
- Teens
- Handyperson
- Thrift
- Sales
- Spring
- Wedding
- Holidays
- Telephones
- Entertainment
- Office
- Service
- Hobbies
- Winter
- Courtesy
- Holidays
- Media
- Design Devices
- Drop-Ins
- Eye, Ear, Mouth
- Pointers
- The Birds
- Ad Gimmicks
- Famous Folk
- Ad Animals
- The Year
- The Two Kids
- Luck
- Borders

- Sports
- Fitness
- Summer
- Couples
- Executives
- Autumn
- Education
- Christmas
- Energy
- Insurance
- Crowds
- Children
- Western
- Marine
- Tourism
- Safety
- Family
- Homemaker
- Sports
- Food
- Transportation
- Sr. Citizens
- Human Relations
- Money
- Spring
- Wedding
- Holidays
- Housing
- Graphic Arts
- Birthday
- Expressions
- Religion
- Winter
- Show Biz
- Holidays
- Occupations
- Announcers
- Vote
- Drop-Ins
- The Gals
- Impact!
- The Guys
- Time
- Contests
- Printed Forms
- Zanies
- Gimmicks
- Borders

- Circus-Fair
- Farm
- Summer
- Groups
- Medicine
- Autumn
- Homemaker
- Christmas
- Executives
- Handyperson
- Family
- Autos
- Sports
- Outdoor
- Tourism
- Design Devices
- Yesterday
- Industry
- Sports
- Food
- Science
- Thrift
- Education
- Commun ications
- Spring
- Wedding
- Holidays
- Telephones
- Office
- Service
- Mail
- Hobbies
- Winter
- Teens
- Holidays
- Graphic Arts
- Law & Order
- Sales
- Villains
- Symbols
- Switches
- Hands
- Ad Starters
- Little Guy
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- Little Gal
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- 1981 LIBRARY \$159.95
- 1001 ILLUSTRATIONS.. \$79.95
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JA 55 28630	Janson
KE 55 28631	Kennerley
LE 55 28634	Lectura**
MA 55 28623	Matt Antique
PL 55 28629	Plantin*
PT 55 28627	Palatino™
TM 55 28635	Trump Medieval
TN 55 28625	Times New Roman*

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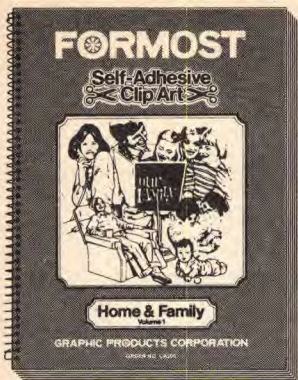
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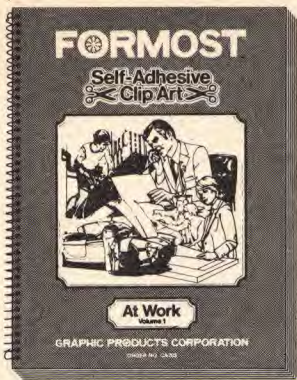
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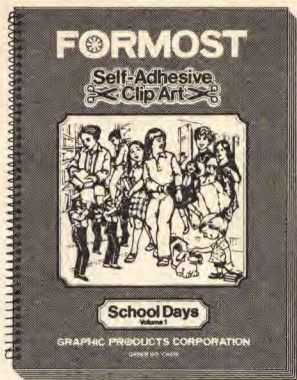
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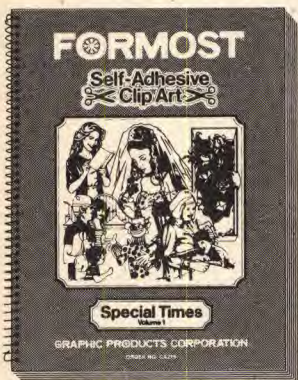
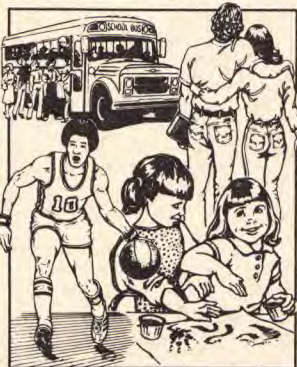
HOME & FAMILY
Book No. CA200



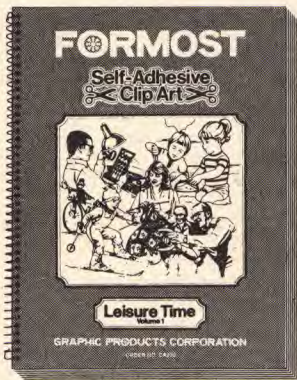
AT WORK
Book No. CA205



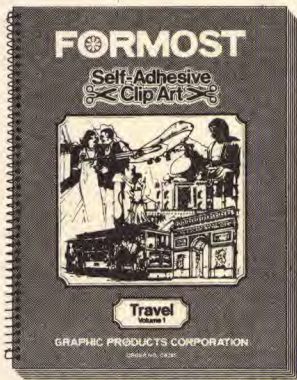
SCHOOL DAYS
Book No. CA210



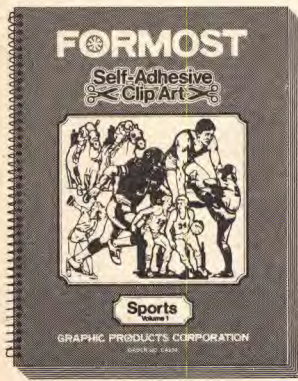
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Book No. CA215



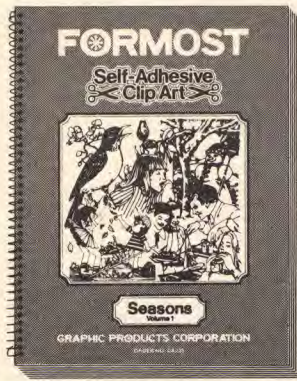
LEISURE TIME
Book No. CA220



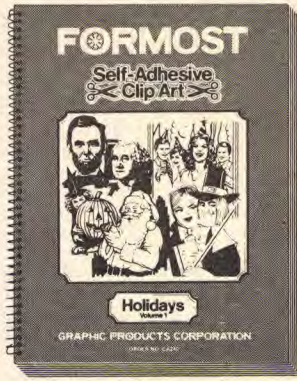
TRAVEL
Book No. CA225



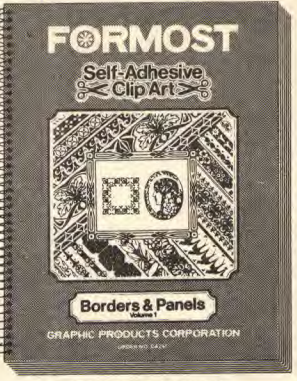
SPORTS
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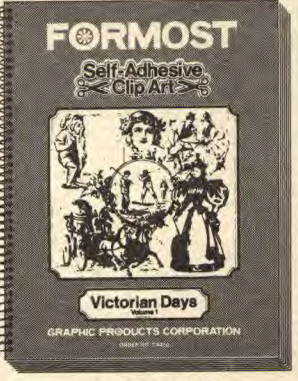
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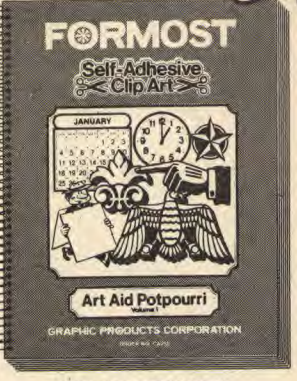
HOLIDAYS
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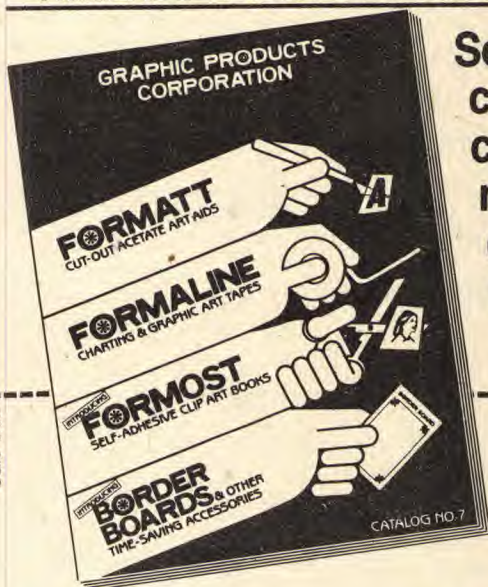
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Summertime! And for art directors who know about LetterLove, the livin' is easy.

Mergenthaler Linotype is making life easy for art directors. For type directors. For everyone and anyone who's ever fallen head over heels for a typeface. Life is easier thanks to LetterLove. It's a marketing program that's made every typeface in the world's most respected collection available to anybody with a Linotron 202 digital typesetter.

And what a library it is! Over 1,000 faces and every one's an original. There's not a copy, a rip-off or a near-miss in the lot. So any time you want a typeface, and you demand the original design, just remember: all you need is LetterLove. And finding it is getting easier all the time. When U&Ic went to press, we had 77 LetterLove type houses. New ones are springing up all over the country. And we're adding new typefaces to the library at the rate of over 150 a year.

So what are you waiting for? It's time to try LetterLove with a proper stranger. Just call any type house listed below, or any typographer with a Linotron 202. Proposition whoever answers the phone. Ask them for any typeface in the famous Mergenthaler, Linotype, Stempel, Haas library. You'll make a discovery that will make your life a lot easier. You'll discover that once you know a LetterLover, you can always get what you want.

- On The Ball Typesetting, 1884 S. Santa Cruz Street, **Anaheim, California** 92805, (714) 978-9057
- Composition Systems Inc., 1011 Arlington Blvd., Suite W141, **Arlington, Virginia** 22209, (703) 528-0066
- Pearson Typographers Corp., 1101 Taft, **Berkeley, Illinois** 60163, (312) 449-5200
- Typographic House, 63 Melcher Street, **Boston, Massachusetts** 02210, (617) 482-1719
- D.N.H. Typesetting, Inc., 215 West Street, **Cambridge, Massachusetts** 02142, (617) 554-1991
- Jandon Graphics, Inc., 2855 West Nelson, **Chicago, Illinois** 60618, (312) 449-5200
- Black Dot, Inc., 6115 Official Road, **Clarinda, Iowa** 51632, (712) 542-5131
- Graphic Typesetting, 1451 Empire Central, Suite 110, **Chicago, Illinois** 60618, (312) 463-0847
- Jaggars-Chiles-Stovall, Inc., 5531 East University Boulevard, **Dallas, Texas** 75247, (214) 748-0661
- Southwestern Typographics, 2820 Taylor Street, **Dallas, Texas** 75247, (214) 631-7006
- E.B. Typesetters, 7196 Envy Court, **Dallas, Texas** 75247, (214) 631-7006
- Mel Typesetters, 2553 Curtis Street, **Denver, Colorado** 80205, (303) 629-6048
- Central Typesetting, 550 West Pearl Street, **Denver, Colorado** 80210, (303) 777-5571
- Willens + Michigan Typesetters, 1959 East Jefferson Avenue, **Detroit, Michigan** 48226, (313) 961-7171
- Centennial Graphics, Inc., 210 North State Street, PO Box 426, **Detroit, Michigan** 48226, (313) 961-7171
- The Typesetters Corp., 800 Jennings Street, **Forth Worth, Texas** 76104, (817) 332-4070
- Composing Room, 2303 Kalamazoo S.E., **Forth Worth, Texas** 76104, (817) 332-4070
- Southern New England Typographic Service, Inc., 6 Burns Ave., **Grand Rapids, Michigan** 49507, (616) 452-2171
- Tru Fort Typographers, 150 Lauman, **Hicksville, New York** 11801, (516) 931-2282
- Encom Graphics, Inc., 7070 Empire Central, **Hicksville, New York** 11801, (516) 931-2282
- Professional Typographers, 2520 Robinhood, **Houston, Texas** 77007, (713) 861-2290
- Typeworks of Houston, 3260 Sul Ross, Suite 100, **Houston, Texas** 77007, (713) 524-7549
- Typografiks, Inc., 4701 Nett Street, **Houston, Texas** 77007, (713) 524-7549
- XL Typographers Inc., 220 North Fulton Street, **Indianapolis, Indiana** 46225, (317) 632-6098
- Weimer Typesetting Co., Inc., 111 East McCarty, **Indianapolis, Indiana** 46225, (317) 632-6098
- Spartan Typographers, 1027 Arch Street, **Hamden, Connecticut** 06514, (203) 288-1611
- Denver Reese Typesetting, 2112 West Street, **Hamden, Connecticut** 06514, (203) 288-1611
- Typo-Graphics, Inc., 2602 East Livingston Street, **Hamden, Connecticut** 06514, (203) 288-1611
- Waldman Graphics, Inc., 9100 Pennsauken Highway, **Hamden, Connecticut** 06514, (203) 288-1611
- John C. Meyer & Son, Inc., 432 North 6th Street, **Hamden, Connecticut** 06514, (203) 288-1611
- Typographic Service, 1027 Arch Street, **Hamden, Connecticut** 06514, (203) 288-1611
- Hammer Graphics, Inc., 111 Express Street, **Hamden, Connecticut** 06514, (203) 288-1611
- Nassau Typographers, Inc., 111 Express Street, **Hamden, Connecticut** 06514, (203) 288-1611
- Guild Concepts, Inc., 2602 East Livingston Street, **Hamden, Connecticut** 06514, (203) 288-1611
- Ad Type Graphics, Inc., 2602 East Livingston Street, **Hamden, Connecticut** 06514, (203) 288-1611
- May Printing Company, 1027 Arch Street, **Hamden, Connecticut** 06514, (203) 288-1611
- George Hall Typography, 3417 West Lemon Street, **Hamden, Connecticut** 06514, (203) 288-1611
- American Composition of Toledo, 1445 North Summit Street, **Hamden, Connecticut** 06514, (203) 288-1611
- Brittco, Inc., 809 South Denver, Suite 201, **Hamden, Connecticut** 06514, (203) 288-1611
- P & M Typesetting, 1854 Baldwin Street, **Hamden, Connecticut** 06514, (203) 288-1611
- Continental Typographics, 6319 Desoto Avenue, Suite F, **Hamden, Connecticut** 06514, (203) 288-1611
- York Graphics Services, Inc., 3600 West Market Street, **Hamden, Connecticut** 06514, (203) 288-1611
- Elizabeth Typesetting Co., 26 North 26th Street, **Kenilworth, New Jersey** 07033, (201) 241-6161
- Birmy Photo-Engraving, 2244 NW 21 Terrace, **Miami, Florida** 33142, (305) 633-5241
- Trade Press Typographers, 2100 West Florist Avenue, **Milwaukee, Wisconsin** 53209, (414) 228-7701
- Alphagraphics One, 4020 Minnetonka Blvd., **Minneapolis, Minnesota** 55416, (612) 926-5979
- The Typehouse + Duragraph, 200 12th Avenue South, **Minneapolis, Minnesota** 55416, (612) 926-5979
- D87ATEXT+, Central Mall, Route 79 & Tennant Road, **Minneapolis, Minnesota** 55416, (612) 926-5979
- Frank's Type, Inc., 935F Sierra Vista, **Minneapolis, Minnesota** 55416, (612) 926-5979
- Barton Graphics, 3201 Rhode Island Ave., **Mount View, California** 94043, (415) 961-0123
- Arrow Typographers, 2-14 Liberty Street, **Newark, New Jersey** 07102, (201) 779-4664
- Ace Typographers/Mannhattan Graphic Productions, 149 West 27th Street, **Newark, New Jersey** 07102, (201) 779-4664
- Character Type Crafters, Inc., 132 West 21st Street, **New York, New York** 10011, (212) 807-1750
- Cromwell Typographic Services Inc., 7 West 36th Street, **New York, New York** 10018, (212) 243-0404
- Expertype, Inc., 300 Park Avenue South, **New York, New York** 10010, (212) 533-9650
- Film Art Computer Typography (FACT), 29 West 38th Street, **New York, New York** 10018, (212) 243-0404
- Innovative Graphics International Ltd., 160 5th Avenue, **New York, New York** 10010, (212) 533-9650
- Maxwell Photographics, Inc., 53 West 32nd Street, **New York, New York** 10010, (212) 533-9650
- Photogenic Graphics, Inc., 116 West 43rd Street, **New York, New York** 10018, (212) 221-1565
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- Topel Typographic Corp./TTC, 27 West 24th Street, **New York, New York** 10010, (212) 243-0404
- Typographic Directions, 300 Park Avenue South, **New York, New York** 10010, (212) 243-0404
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- Pleasantville, New York 11803, (516) 433-0100
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- Sacramento, California 95815, (916) 929-8973
- St. Cloud, Minnesota 56301, (612) 251-4303
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- Toledo, Ohio 43606, (419) 255-1250
- Tulsa, Oklahoma 74119, (918) 587-8171
- Waterbury, Connecticut 06706, (203) 755-0109
- Woodland Hills, California 91367, (213) 703-6151

Call these toll-free numbers for a LetterLover in your area. Who knows, you may find LetterLove is just around the corner. 800-645-5764; in New York State, 800-832-5288.

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Presenting the fourth-quarter typeface releases from

Mergenthaler Linotype.

Thirty-one new expressions of LetterLove.

Like art directors and type lovers everywhere, we at Mergenthaler Linotype look forward to every issue of U&Lc. Not just because we enjoy its magical, mercurial pages, but because it's our opportunity to present the newest additions to our ever-expanding library.

As always, we've chosen words from the language of love for our sample settings; and we can't think of a better way to sing the praises of LetterLove than with lyrics written by Ira Gershwin to the heavenly melodies of his brother, George.

As you examine these newest members of the Mergenthaler, Linotype, Stempel, Haas library, remember this. Any typeface you see here—or on any page of U&Lc, for that matter—is available from any typographer with our Linotron 202.

And they're all available today.

Breughel is the newest face from one of our favorite type designers, Adrian Frutiger. Among his other creations are Univers, Meridien and the face we use for all our typographic publications at Mergenthaler Linotype: Frutiger.

Love is Here to Stay

It's very clear, our love is here to stay;
 Not for a year, but ever and a day.
 The radio and the telephone and the movies that we know
 May just be passing fancies, and in time may go.

But oh my dear, our love is here to stay;
Together we're going a long, long way;
In time the Rockies may crumble, Gibraltar may tumble,
But our love is here to stay.

Text is typeset in Breughel Roman, Italic, Bold and Bold Italic typeface. Display is typeset in Reporter No. 2.

Love is Here to Stay

It's very clear, our love is here to stay;
 Not for a year, but ever and a day.
 The radio and the telephone and the movies that we know
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Together we're going a long, long way;
In time the Rockies may crumble, Gibraltar may tumble,
But our love is here to stay.

Text is typeset in Breughel Bold and Bold Italic typeface. Display is typeset in Breughel Black.

Love is Here to Stay

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 The radio and the telephone and the movies that we know
 May just be passing fancies, and in time may go.

But oh my dear, our love is here to stay;
Together we're going a long, long way;
In time the Rockies may crumble, Gibraltar may tumble,
But our love is here to stay.

Text is typeset in Breughel Roman and Italic typeface. Display is typeset in Stratford Italic.

Love is Here to Stay
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Freda Sack and Adrian Williams designed Stratford and named it after the immortal bard's hometown. A new English face in the roman style, it's compact and ideally suited to text and display setting.

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But oh my dear, our love is here to stay,
Together we're going a long, long way.
In time the Rockies may crumble, Gibraltar may tumble,
They're only made of clay,
But our love is here to stay.

Text is typeset in
Stratford Bold typeface.
Display is typeset in
Oliver Medium.

It's very clear, our love is here to stay,
Not for a year, but ever and a day.
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Together we're going a long, long way.
In time the Rockies may crumble, Gibraltar may tumble,
They're only made of clay,
But our love is here to stay.

Text is typeset in
Stratford Bold typeface.
Display is typeset in
Plak Black Condensed.

Oliver is another face that joins our library from the wonderful world of Phil Martin, President of TypeSpectra and presumed father of those rascals of the world of type specimen literature, Quint and Frizbo.

Love is Here to Stay

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They're only made of clay,
But our love is here to stay.

Text is typeset in
Oliver Light typeface.
Display is typeset in
Breughel Black Italic.

It's very clear, our love is here to stay,
Not for a year, but ever and a day.
The radio and the telephone and the movies that we know
May just be passing fancies, and in time may go.
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In time the Rockies may crumble, Gibraltar may tumble,
They're only made of clay,
But our love is here to stay.

Text is typeset in
Stratford Roman typeface.
Display is typeset in
Becket.

Love is Here to Stay

It's very clear, our love is here to stay,
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But our love is here to stay.

Text is typeset in
Stratford Italic typeface.
Display is typeset in
Plak Black Extra Condensed.

Love is Here to Stay

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They're only made of clay,
But our love is here to stay.

Text is typeset in
Stratford Italic typeface.
Display is typeset in
Becket.

Love is Here to Stay

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Together we're going a long, long way.
In time the Rockies may crumble, Gibraltar may tumble,
They're only made of clay,
But our love is here to stay.

Text is typeset in
Stratford Roman typeface.
Display is typeset in
Breughel Bold Italic.

Love is Here to Stay

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Together we're going a long, long way.
In time the Rockies may crumble, Gibraltar may tumble,
They're only made of clay,
But our love is here to stay.

Text is typeset in
Stratford Extra Bold typeface.
Display is typeset in
Stratford Extra Bold.

Love is Here to Stay

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Not for a year, but ever and a day.
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May just be passing fancies, and in time may go.
But oh my dear, our love is here to stay;
Together we're going a long, long way.
In time the Rockies may crumble, Gibraltar may tumble,
They're only made of clay,
But our love is here to stay.

Text is typeset in
Reporter No. 2 typeface.
Display is typeset in
Reporter No. 2.

Love is Here to Stay

It's very clear, our love is here to stay;
Not for a year, but ever and a day.
The radio and the telephone and the movies that we know
May just be passing fancies, and in time may go.
But oh my dear, our love is here to stay;
Together we're going a long, long way.
In time the Rockies may crumble, Gibraltar may tumble,
They're only made of clay,
But our love is here to stay.

Text is typeset in
Breughel Italic typeface.
Display is typeset in
Breughel Black Italic.

Love is Here to Stay

It's very clear, our love is here to stay;
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Together we're going a long, long way.
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They're only made of clay,
But our love is here to stay.

Text is typeset in
Plak Black typeface.
Display is typeset in
Plak Black Condensed.

Breughel
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Breughel Italic
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Breughel Bold
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Breughel Bold Italic
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Breughel Black
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Breughel Black Italic
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Oliver Light
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Oliver Light Italic
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Oliver Medium
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Oliver Medium Italic
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Oliver Bold
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Oliver Bold Italic
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Oliver Light Condensed
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Oliver Medium Condensed
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Stratford
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Stratford Italic
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Stratford Bold
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Stratford Extra Bold
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Becket
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 0123456789

ITC Modern 216 Light
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 0123456789

ITC Modern 216 Light Italic
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 0123456789

ITC Modern 216 Medium
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 0123456789

ITC Modern 216 Medium Italic
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 0123456789

ITC Modern 216 Bold
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 0123456789

ITC Modern 216 Bold Italic
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 0123456789

ITC Modern 216 Heavy
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 0123456789

ITC Modern 216 Heavy Italic
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 0123456789

Plak Black
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Plak Black Condensed
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Plak Black Extra Condensed
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

Reporter No. 2
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz 1234567890

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forever.

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 Mergenthaler, Linotype, Stempel, Haas

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 800-645-5764; in New York State, 800-832-5288,
 or write: **Mergenthaler Linotype Company, Attn: Type Sales,**
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MAIL TO:  Dynamic Graphics, Inc.
6000 N. Forest Park Dr., P.O. Box 1901
Peoria, IL 61656-1901

Clipper will arrive on your desk or drawing board about the 20th of each month. In it are 24 big pages (12½" x 19") containing scores of individual illustrations, decorative headings, special-effect photos — even a ready-to-print color separation.

You'll also have dozens of suggested applications — finished layouts — with headlines and copy in position. Not that you'll use them as they are — but they're great idea starters that you can easily modify or simply adapt to your own needs with appropriate copy and logo changes.

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Suppose you're a new *Clipper* subscriber and you don't have the particular illustration or graphic element you need. No problem. Just call our Special Services Department and tell us what you want (there are more than 8,000 subjects cataloged in our Special Services art library). This exclusive *Clipper* subscriber service is yours, without charge, aside from postage and handling.

How do you know you'll like *Clipper*?

We're convinced you will. But try *Clipper* yourself and see. Simply complete and mail the coupon at left. We'll return a special *Clipper* Sample Issue containing more than \$11,000 worth of original art. Use it. Then decide if *Clipper* is everything you think it will be. No risk. If you decide *Clipper* is not for you, however, simply cancel your order within 15 days and owe nothing.

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for your Free *Clipper*
Sample Issue



Dynamic Graphics, Inc.
6000 N. Forest Park Dr., P.O. Box 1901 Peoria, IL 61656-1901

SEND NO MONEY NOW

WE LOVE ADVERTISING AS MUCH AS YOU DO.



Let us count the ways.
Working far into the night for the 9 o'clock meeting that the client forgets to show up for.

Having the creative director reject a campaign because the I Ching sticks advised against it.

Hearing that the account guy took a two-part storyboard to the client and sold it as a :20 and :10. (All stories are actually true.)

That's advertising and we under-

stand that. We are the Advertising Typographers Association. The ATA, for short.

And not only are our members used to dealing with the "I've got to have it now and make sure it looks great" demands of the industry, but they don't even mind.

Plus, all ATA members must pass an exceptionally tough set of standards that include typesetting technology, quality of work and business ethics.

So the next time you have an incredibly tough type problem, call a local ATA member and let him have it. It will make you feel better.

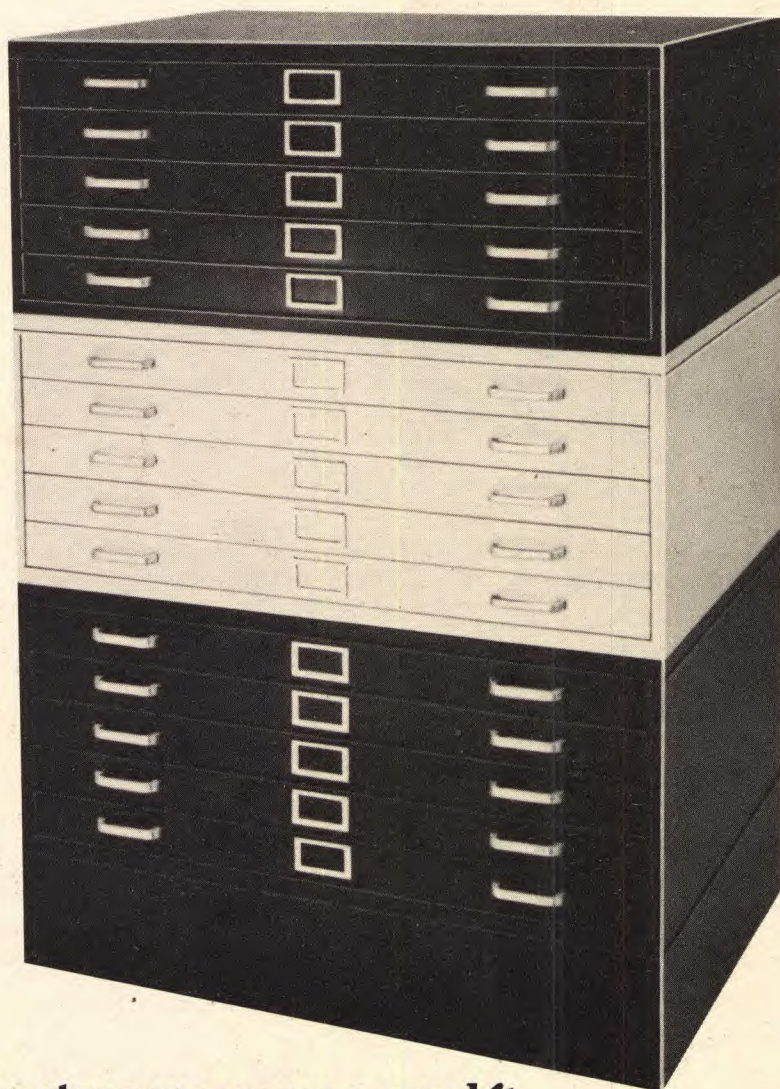
ADVERTISING TYPOGRAPHERS ASSOCIATION

461 Eighth Avenue, New York, New York 10001.
Walter A. Dew, Jr., Executive Secretary.

ADVERTISING SPOKEN HERE

ATA MEMBERS: Atlanta, Georgia Action Graphics, Inc. Bloomfield, Connecticut New England Typographic Service, Inc. Boston, Massachusetts Berkeley Typographers, Inc.; Composing Room of New England; Typographic House, Inc. Cedar Rapids, Iowa Type 2, Inc. Chicago, Illinois J.M. Bundscho, Inc.; RyderTypes, Inc.; Total Typography, Inc. Cincinnati, Ohio Typo-Set, Inc. Cleveland, Ohio Bohme & Blinkmann, Inc. Columbus, Ohio Dwight Yaeger Typographer Dallas, Texas Jaggars-Chiles-Stovall, Inc.; Southwestern Typographics, Inc.; Typography Plus, Inc. Dayton, Ohio Craftsman Type Incorporated Detroit, Michigan The Thos. P. Henry Company; Willens+Michigan Corp. Grand Rapids, Michigan Central Trade Plant of Grand Rapids Houston, Texas Typografiks, Inc. Indianapolis, Indiana Typoservice Corporation Kansas City, Missouri Western Typesetting Company Los Angeles, California Andresen Typographics; Typographic Service Co., Inc. Memphis, Tennessee Graphic Arts, Inc. Miami, Florida Wrightson Typesetting, Inc. Minneapolis, Minnesota Dahl & Curry, Inc.; Type House + Duragraph, Inc. Newark, New Jersey Arrow Typographers, Inc. New Orleans, Louisiana Martin/Greater Film Graphics, Inc. New York, New York Advertising Agencies/Headliners; Royal Composing Room, Inc.; Tri-Arts Press, Inc.; TypoGraphics Communications, Inc. Norwalk, Connecticut Norwalk Typographers, Inc. Philadelphia, Pennsylvania Armstrong, Inc.; Typographic Service, Inc. Phoenix, Arizona Momeau Typographers, Inc. Pittsburgh, Pennsylvania Davis & Warde, Inc.; Headliners of Pittsburgh, Inc. Portland, Oregon Paul O. Giesey/Adcrafters, Inc. Rochester, New York Rochester Mono/Headliners San Diego, California Central Typesetting, Inc. San Francisco, California Headliners/Identicolor, Inc. Seattle, Washington The Type Gallery, Inc.; Thomas & Kennedy Typographers, Inc. St. Joseph, Michigan Type House, Inc. St. Louis, Missouri Master Typographers, Inc. Syracuse, New York Dix Typesetting Co., Inc. Tampa, Florida Century Typographers Montreal, Canada McLean Brothers, Ltd. Toronto, Canada Cooper & Beatty, Ltd. Winnipeg, Canada B/W Type Service, Ltd. Brisbane, Australia Savage & Co. Victoria, Australia Davey Litho Graphics Pty Ltd. Brussels, Belgium Graphiservice London, England Filmcomposition Gothenburg, Sweden Fototext/Typografen AB Stockholm, Sweden Typografen AB Frankfurt, West Germany Layoutsetzerei Typo-Gartner GmbH Stuttgart, West Germany Layout-Setzerei Stulle GmbH

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Drawers are 2 $\frac{1}{8}$ " high.

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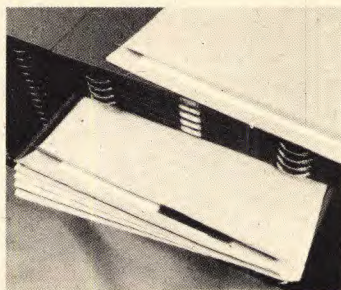
Why waste time searching for misplaced materials when Foster Flat Files will keep your work safe, clean, and organized? Foster has every size and style to keep every part and parcel together from a single ad to an entire campaign.

No piles or files to rummage through. No searching for last years' negatives, photos, or repros that can be used again. Everything is as you left it - in mint condition.



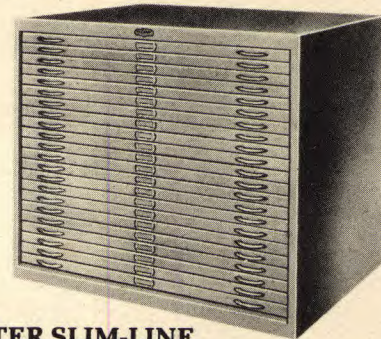
FOSTER ECONOLINE 11-DRAWER FLAT FILES

This economical, all-steel flat file has 2" high drawers. Econolines are priced low enough for you to place one in every department. Size: 19x15" \$530
25x21" 635
42x33" 1030



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Stor-A-Jobs will fit all Foster flat files. Keep together all job related components in one extra heavy Kraft envelope. *The ultimate in organization.*
22 sizes - reasonably priced.



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Drawer height of 1 $\frac{1}{8}$ " prevents piling stacks of artwork. You get 22 drawers in the same height as conventional 10-drawer cabinets. Size: 23x18" \$795
38x26" 1130
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38x50" 2020

For more information call

FOSTER

Toll-Free 800-523-4855

MANUFACTURING 414N. 13th St. Phila., PA 19108 215-625-0500

ad'vertise

(-z), v.t. & i. Notify, warn, inform, (person of thing, *that*); make generally known (thing *by* circular, *in* journal, also abs.);

CONCISE OXFORD DICTIONARY

Not a lot of help as definitions go. Not a word to say that if the advertisement doesn't catch the eye, few people will be notified, warned or informed. Not a word about roomfuls of desperate people all over the world gazing at blank sheets of paper. Nor a hint that if they succeed in their quest for something eye-catching, that same eye will soon wander once they start to inform.

Slogans are a help. If U&lc were a golfing magazine we could say: 'Scratch golfers use Else on their print orders', with the scarcely hidden suggestion that here at last is something that might improve your golf more than a new putter.

Or it would probably cost less to advertise in one of those airline magazines that we all read so thoroughly while waiting for the drinks to arrive: 'High fliers use Else in their corporate literature'. This would also sit a little better with the Advertising Standards people, as there is no difficulty in demonstrating that anyone placed five or six miles above the ground can be called a high flier. You only need two, after all. But the information will still deter. Unless we say that Else comes in four colours, does 125 mph, accelerates from 0 to 60 in 4.8 seconds, and can be used in any Western capital including Athens. Plus Moscow.

'Notify and inform'. 'Warn' is more of a problem. What can we warn you about? We can warn you, perhaps, that if you don't start using Else you won't have so much time for golf, or that you'll find it harder to pay for the air fare than those who do. Or we could warn you that three more manufacturers have joined Alphatype and Autologic in putting Else on their systems, and that you will shortly be getting pressure from them, too, to use the series.

The truth of the matter is that a good advertisement in this magazine is a lost cause. It is designers who read U&lc. The last thing designers want is a better ad than they can make themselves. But a bad ad excites a certain morbid interest.

It follows, therefore, that if you have read this far you can make a better layout using Else than we can. Now is the time to get on with it.

If you are one of those who was 'notified' in our last advertisement about the competition we are holding for the best use of Else, we have some additional information. There will be six categories: Books, Magazines, Display Advertising, Mailings, Corporate Literature and Work done by a Student under 21. All except the last category, which may be for an imaginary project, must have been published by the run-out date of 31st March next year. The run-out date may be extended if the series has not been available on at least five systems six months previously. We also hope to have the series on transfer lettering for the students in sufficient time to help the impoverished. The prize in each category is a week in the Hotel de l'Abbaye, or its equivalent in Europe if something untoward happens, and five hundred dollars towards travel and drinks. The week we would prefer would be in early September 1983, giving the winners a chance to meet each other and as many judges as have collected enough in the way of backhanders to go as well. Although we think such a gathering would be fun, swimming, rowing and drinking together, it is not obligatory to go during the week we propose.

Further details are in preparation and a printed announcement will shortly be available for anyone who wishes to read the fine print before applying. Yet we are able to accept entries from now on. Entries received will be acknowledged by returning a copy of the entry, or part of it. The name and address of the designer should be fixed to the entry, but preferably in such a way that we don't have to blank it out before the judging, which we think is better achieved without knowing the names of the entrants. If, as we hope, the quality of entry is high, we should also like to mount a show of some of the best, at which point we would indicate whose work was involved.

The main criterion of judging will naturally be good design, that the work should be effective in its task, but it is plainly an advantage if the use of the Else series should help achieve this aim. Exclusive use of Else is not necessary.

In Japan it's: カラー・イメージの世界に「強い味方」

In Germany it's: Der neue Weg zum mehrfarbigen layout

In the U.S. it's: **THE BEST COLOR COMP
THIS SIDE OF A FINAL PROOF**

A WORLDWIDE SYSTEM

In the U.K., art directors no longer ask for a comprehensive. They specify "Make a Chromatec." There must be a lot of good reasons why artists and designers all over the world are using Chromatec to comp their designs. There are. Listen to this:

MATCH ANY COLOR

Chromatec uses inks with the same pigments the pressmen will be using. The inks are color matched to standard ink color systems. The precise color you specify is the color you will get. Opaque or transparent. Including fluorescents and metallics.

ON PRESS STOCK

Chromatec puts your comp on the very same stock on which you'll print the finished job. Coated or uncoated paper. Film. Foil. Almost any flat surface. Even lightly textured surfaces.

Your Chromatec comp is an ink-only image on stock. No colored film overlays to dull colors or obscure type. No felt tip "squeaky" renderings. No paste-on galley proofs. That's why a Chromatec comp looks like a finished printed piece. We've fooled experts. You will amaze your clients.

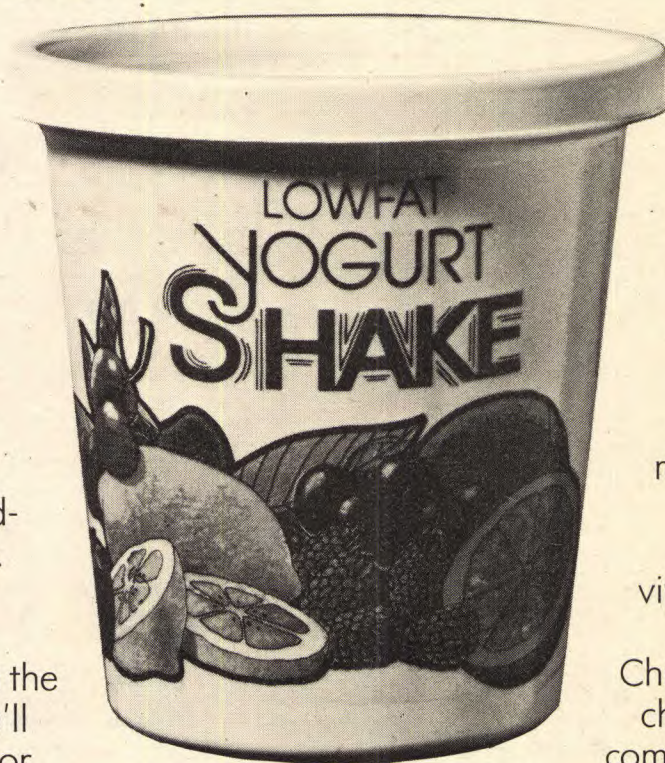
WAIT—THERE'S MORE

How many times have you wanted transfer lettering in a special color? Chromatec gives it to you in any type style, size or color, and you'll

never run out of E's. Tired of wasting board time by rendering the same client logo over and over?

Chromatec makes logos, insignia, service marks, any color, in the sizes you use most, ready to rub off instead of draw on. Think of the time you'll save.

Want more? Chromatec is also ideal for creating camera-ready art, T.V. cells, or overhead projection slides. Colors will photograph true and project vividly. Further, there is no better way to make 3-D mockups. Chromatec comps do not crack or chip, even when going around a compound curve or a sharp corner.



CHROMATEC OR PRINTED JOB?

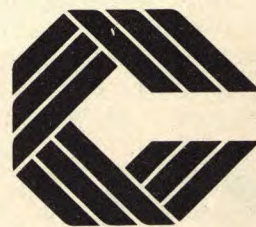
(only your printer will know for sure).

COMPS WHICH LOOK LIKE PRINTING

The best way to present a graphic idea has always been in finished form. Now Chromatec allows you to comp your designs in a form that looks like printing. No wonder most people refer to it as a proof rather than a comp. Give your ideas the presentation quality they deserve. Give them Chromatec.

For further information
or the name
of your dealer
CALL TOLL FREE:

800-323-9752



CHROMATEC
proofs the design.

**SOLVE IT
WITH A
CHARTPAK**

Believe it! Velvet Touch transfer lettering doesn't crack. Try this test.

PROBLEM: You know how it is with a lot of transfer lettering. You have to handle your artwork with kid gloves for fear your letters will chip or crack. With the prices of everything what they are, including transfer lettering, that's no joke.

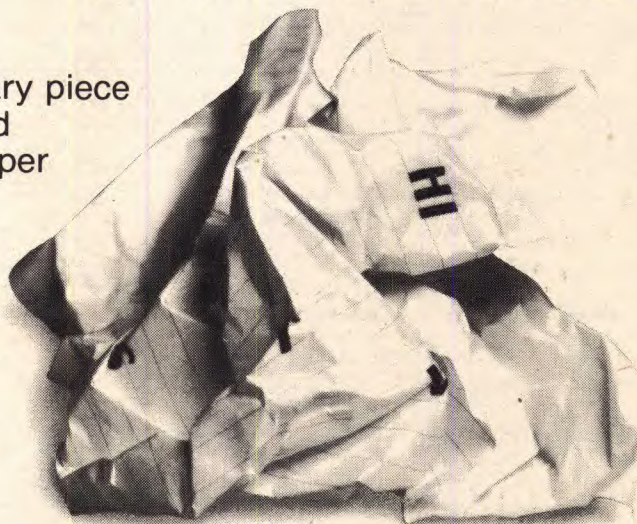
SOLUTION: When you switch to Chartpak Velvet Touch Transfer Lettering your problems are solved. Velvet Touch is the only lettering manufactured with a tough vinyl ink that goes down fast and stays down; it will not crack.

Try this test! (1) Transfer a number of letters onto an ordinary piece of pad or notebook paper; then burnish down well on a hard surface as you would usually do. (2) Roll and crinkle the paper into a ball in your hands. (3) Unfold and smooth out the paper and examine the lettering. We feel confident that it will be as perfect as it was when it came off the sheet.

Ask for a Chartpak today and solve your graphic problems.

chartpak

A TIMES MIRROR COMPANY
ONE RIVER ROAD
LEEDS, MASSACHUSETTS 01053



STOP PAYING \$200 FOR \$120 WORTH OF TYPE!

By now you've heard from your type house: "...due to the increased cost of photo paper, chemicals and supplies, we regret that we must raise our prices..." Or, maybe the way you found out about it was by having your socks knocked off when you got your latest type bill. Type prices, which have been getting ridiculous in the last few years, have now become totally outrageous!

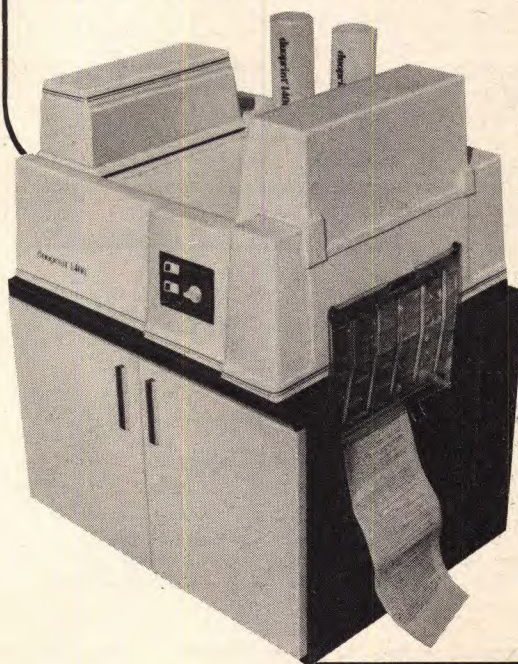
At ARNOLD & DEBEL we offer advertising quality text and display typography at a fraction of what the big shops charge! We operate around the clock so you can expect 9AM delivery on all jobs. Call Ivan Debel today at 889-3711. You have nothing to lose except outrageous type bills!

AD

ARNOLD & DEBEL INC.
TYPOGRAPHERS
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(212) 889-3711

duoprint® 1400 THE WORLD'S MOST ADVANCED R.C. PAPER & FILM PROCESSOR.

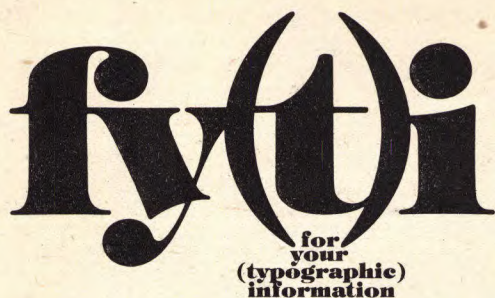
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Compact—Rugged—Easy to Clean



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New Jersey 07866
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SALES AND SERVICE
NATIONWIDE



A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Serif

A short stroke projecting from the top or bottom of a main stroke of a letter. Originally, in handwritten letters, a beginning or finishing stroke of the pen. Gothic and sans serif faces lack serifs.

Set Width (Or Set Size)

Horizontal width measurement of type. Set width or size is a set of proportions for each character in the font, all keyed to the width of the em of the font (see Em). Normal set width is established by the type designer and manufacturer; on some typesetters, it may be varied up or down for special effects. Set width for a given typeface is usually referred to by the type size being used—8-set for 8 pt, for example; if the set width is deliberately changed by the compositor, the specification is 8 pt on 7½-set, for a tighter setting, or 8 pt on 8½-set for letterspacing. Set width is measured in units of the em (see Em, Units).

Simultaneous Input/Output

Typing text into system and printing at the same time without either function affecting the other.

Soft Copy

The images generated on the face of a cathode-ray tube. They disappear when new data is presented for display. See also hard copy, which is a permanent record.

Software

A program or collection of programs (including assemblers, compilers, utility routines and operating systems) which controls the operation of the computer.

Solid State

A broad family of electronic devices made solely of solid materials which control current without the use of moving parts, heated filaments or vacuum gaps.

Stabilization Paper

A self-contained photographic medium used for phototype-setter output. The developer is embedded in the emulsion of the paper. Processing is comparatively inexpensive and waterless. The final image is not permanent although it can last several weeks.

Stand-Alone

Equipment in a word processing/typesetting system that is not physically linked to other equipment in the system and can perform its particular functions independently.

Stet

Proofreader's term to ignore indicated corrections; leave as is.

Storage (Memory)

The computer system function of recording and filing coded data indefinitely until needed again for further processing.

Subscript

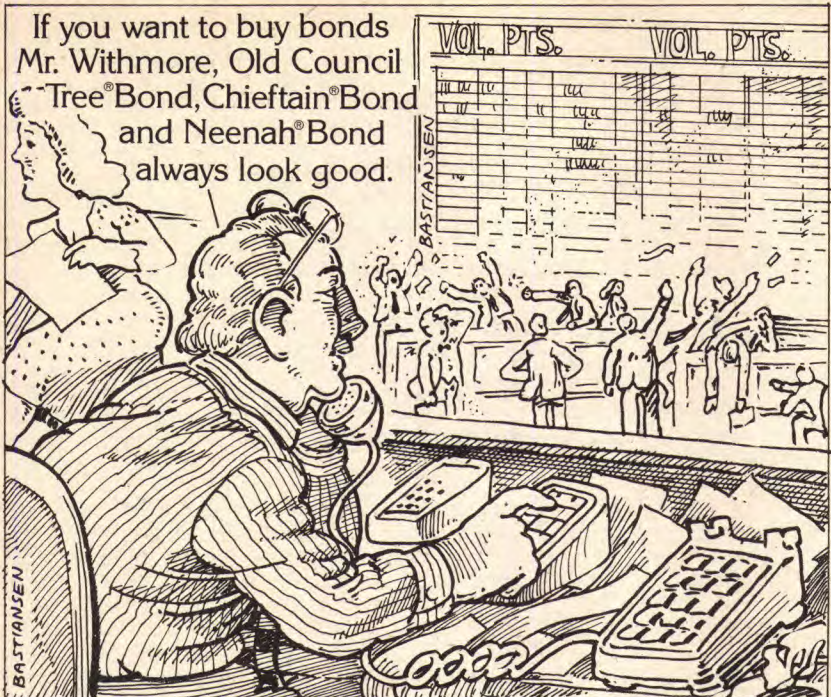
A small symbol, numeral or letter that prints below or below and to the side of another character, as in H₂O. Also called inferior letter or figure.

TSI Caxton Light
Caxton Book
Caxton Bold
Caxton Light Italic

We are pleased to present TSI Caxton, a sparkling original design from the brilliant pen of Les Usherwood. Equally versatile when used in advertising or text setting, and accompanied by an exciting italic of rare grace, this series will shortly be followed by additional weights and italics, as well as a range of condensed versions. Proof sheets available.

mjb
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Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions.

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GRANITE GRAPHICS

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Looking for preferred stock?
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P.O. Box 47140UL, Dallas, TX 75247

fyti

for
your
(typographic)
information

A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Sunken Initial

An initial sunken into an indention in the typelines, so that the upper edge of the initial is level, or nearly so, with the top of the first line of type. Also called dropped initial.

Superior Letter or Figure

See Superscript.

Superscript

A small numeral, symbol or letter that prints above, or above and to the side of, the x-height of another character, as in $3x^2$. Also called superior letter or figure, particularly when used to refer to a citation source.

$3x^2$

System

An integrated assembly of hardware and software designed to implement a given application or set of applications.

Terminal

A point in a system or communication network at which data can either enter, leave or be displayed for outside viewing.

Throughput

The total amount of useful work performed by a data processing system during a given period of time.

Typeface

One of the variations or styles in a typeface family, such as roman, italic, bold, ultra, condensed, expanded, outline, contour, etc.

Typeface Family

A family of alphabets based on a common design theme. Bookman, for example, is the family name for a range of variations; Bookman Light Italic is the name of one style or face in the Bookman family.

Unit

A fraction of an em. In an 18-unit system, for example, the em is divided into 18 equal units of width. Many phototypesetting machines have 36-unit, 54-unit and even finer unit values. The more units to the em, the more latitude the type designer has in assigning character widths. In phototypesetting, subtle spacing is achieved by minutely increasing or decreasing space between characters by adding or subtracting units of width from the normal set width.

Unitization

In phototypesetting, the designing and arranging of letters, numerals, punctuation marks and signs of a font according to aesthetically pleasing width groups. Width units of characters and spaces are the basis for the counting mechanism of the keyboards and photo-units of phototypesetting equipment. Width units can be based on an em or the set size of the font.

Unitized Font

A hot metal font for a linecasting machine in which each character has been assigned a standard width used in standardized Teletypesetter keyboards so that these machines can count character width accurately for line justification purposes. All phototypesetting fonts today are unitized, but hot metal fonts for linecasting machines operated directly by the keyboarder are not because the spaceband justification system does not require it.

Does your type need help?
We'll outline, shadow, spread,
or shrink your material.

For instance, you give us this:

LUCKY

...we'll do this:

LUCKY

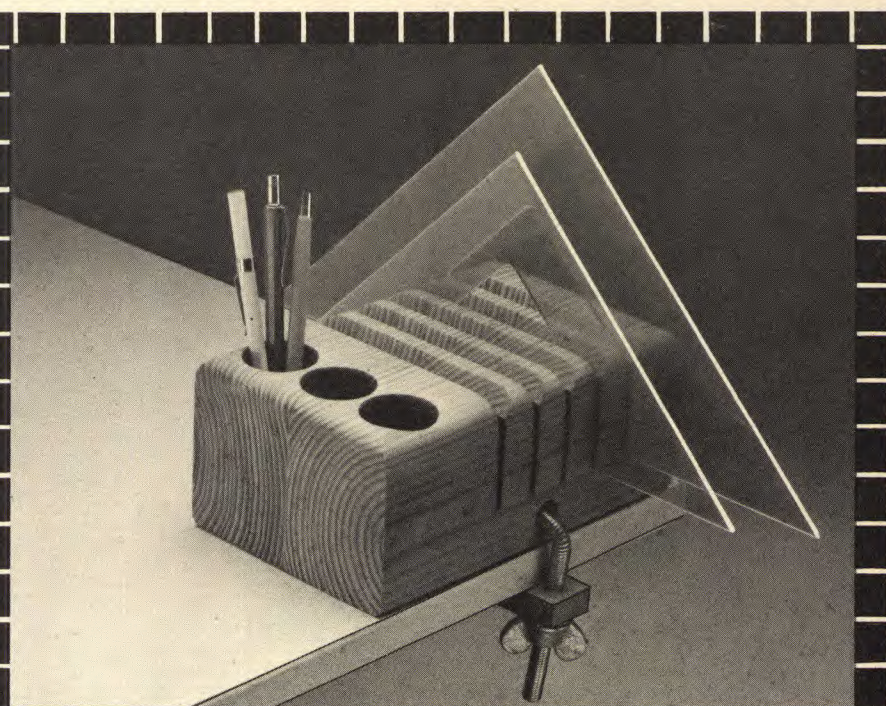
...or this:

LUCKY

...or any other effect you have in mind.

Joe Stanley

211 West 58th Street, New York, NY 10019. (212) 246-1258



Small Bed \$28.00
clamp included

Small Bed ■ Three large holes organize at least 24 items. ■ Five wide mouth slots hold triangles, templates, curves, etc. ■ Clamps to any side of your drawing table or sits unclamped anywhere. ■ Handcrafted solid wood (5x8x3¼ inches). ■ **Your satisfaction is guaranteed.** ORDER SOON.

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A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Visual Scanner

See Optical Scanner.

VDT (Visual Display Terminal)

A device which usually includes a keyboard, cathode-ray tube for displaying text, and a memory or storage area. VDT's are used for a number of purposes in word processing/type-setting systems including entering of text, editing, managing a file system, page makeup and outputting. VDT's can be stand-alone units accepting various kinds of input or can operate on-line.

Weight

This term refers to the relationship between a letter's solid strokes and its open counters—the overall tone of gray produced by the thickness of the black strokes of the letter combined with the white background of the paper. A letter is said to be "lightweight" if the strokes are thin; "heavyweight" if thick.

White Space Reduction

The reducing of space allocated to the characters. In some typesetting machines this is done automatically where the white space between letters is optically excessive. This feature is particularly desirable with machines that set a wide range of sizes from a single image master. Display sizes projected up from the small image master tend to appear excessively letterspaced unless the intraword spacing is modified by a white space reduction program.

Widow

A single word or part of a word in a line by itself at the end of a paragraph. Also, a word or part of word standing alone in one line of a heading; an extremely short last line in a caption.

Width Value Table

The list of widths assigned to all characters in a given font.

Word

One storage location in memory or on a peripheral device. Usually 8, 12 or 16 bits make up a word, and these may be organized as one or more bytes. Some computers use chaining to achieve longer words. Two characters, for example, may be stored in one word of a 16-bit computer. See Bit, Byte.

Write

The action of recording data into a computer section or onto a magnetic device or other output medium.

Wrong Font (w.f.)

A type character set in a face, style or size other than that specified.

x-Height (lower case)

The height of the lowercase letter exclusive of ascenders and descenders.

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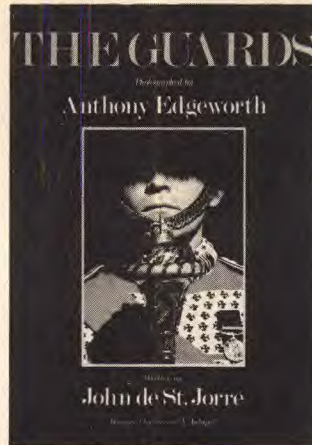
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Continued from page 46.



The Guards

Photographer, Anthony Edgeworth.
Written by John de St. Jorre.
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Some 5,500 officers and men protect the British sovereign. You may see them brilliantly costumed and parading outside Buckingham and Windsor palaces but there is more to them than greets the eye. This book tells their story, beautifully, in full color pictures and in words and explains why such an apparent historical anachronism retains its vigor in this computerized age. Former Prime Minister Harold Macmillan said of his service in the guards: "It is a great thing at some time in your life to be associated with something which is quite first class."

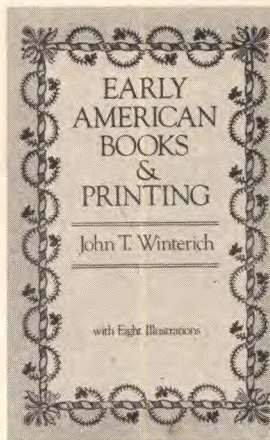
Crown Publishers, Inc., One Park Avenue,
New York, NY 10016. 256 pages. 9 x 12.
\$25.00.

**1982 Calligraphy Calendar
Calligraphy Made Easy**

by Margaret Shepherd

The Calendar opens up to 10 7/8 x 19 and is punched at one edge to facilitate hanging. The days and months are beautifully written, naturally, and the top half of each open spread features a provocative quotation such as January's "Writing is easy; all you do is sit staring at a blank sheet of paper until the drops of blood form on your forehead." "Calligraphy Made Easy" is a 64-page 8 1/2 x 10 7/8 paperback beginner's workbook.

Wideview Books, 747 Third Avenue, New York, NY 10017. Calendar, \$6.95. Book, \$8.95.



Early American Books & Printing
by John T. Winterich

More a narrative than a reference manual. The subject has continuity, is readable, and the selections covered reveal as much about the author's preferences as about his subject. Though not a source book, it does review books and printers in pre- and post-colonial America from 1493 (Columbus' first letter describing America) to America's first professional man of letters, Washington Irving. Included are discursive chapters on the Bay Psalm Book, early American newspapers and periodicals, print shops and their tools, and more.

Dover Publications, Inc., 180 Varick Street,
New York, NY 10014. 253 pages. 5 3/8 x 8 1/2.
Paper. \$4.50.

Origins of Form
by Christopher Williams

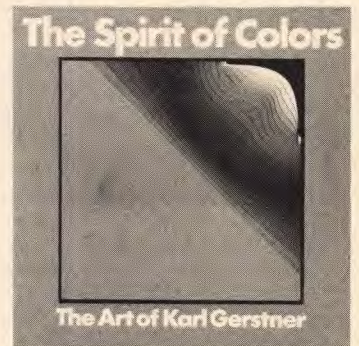
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Karl Gerstner is one of Switzerland's most noted contemporary artists. His works range from reliefs with coloristic structure to kinetic objects in the form of sculptures. Since Vassily Kandinsky and Johannes Itten, no artist in the European tradition has come to terms so intensively with color, both in his art and in his writings.

In this book Gerstner explores color physically and delves into its historic, philosophical and psychological aspects as well. The series of essays includes 70 color plates and many black and white illustrations.

The MIT Press, Cambridge, MA 02142.
225 pages. 9 1/2 x 9 1/2. \$39.95.

Books on Expressive Lettering

Inversions
by Scott Kim

Words
by Mark Soppeland

Letterforms and uses of typefaces in ways that graphically illustrate what the words say or that form interesting patterns are always fun. Two such books hit our desk recently.

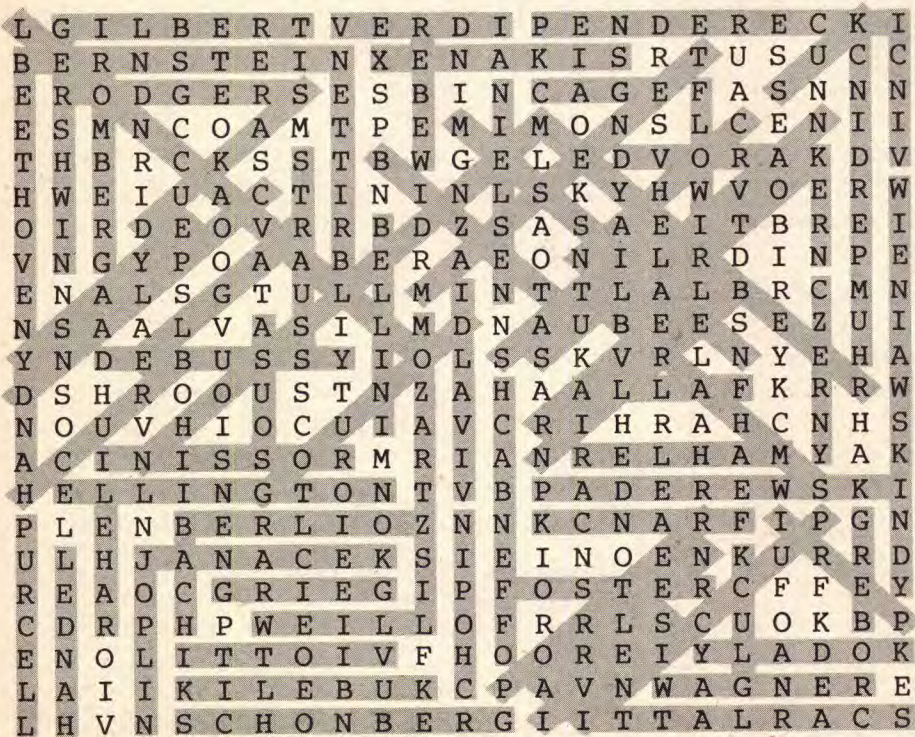
"Inversions" is billed as "a catalog of calligraphic cartwheels." The author is a computer science graduate student at Stanford University. A protege of Donald Knuth (inventor of Metafont), he is currently working with Hermann Zapf on the digitization of a new Zapf typeface. The wordplay consists of more than sixty examples of letter and logo design based on mathematical symmetry. The text discusses such things as book design echoing content and self communicating logos.

Byte/Books McGraw-Hill, 70 Main Street,
Peterborough, NH 03458. 122 pages. 9 1/4 x 9.
Paper. \$8.95.

"Words" is essentially a picturebook of words that are pictures. Some are obvious, some not. The word "corner" is bent in the middle. The word "backwards" reads mirror-wise. And so forth.

William Kaufmann, Inc., One First Street,
Los Altos, CA 94022. 146 pages. 9 3/8 x 6 3/8.
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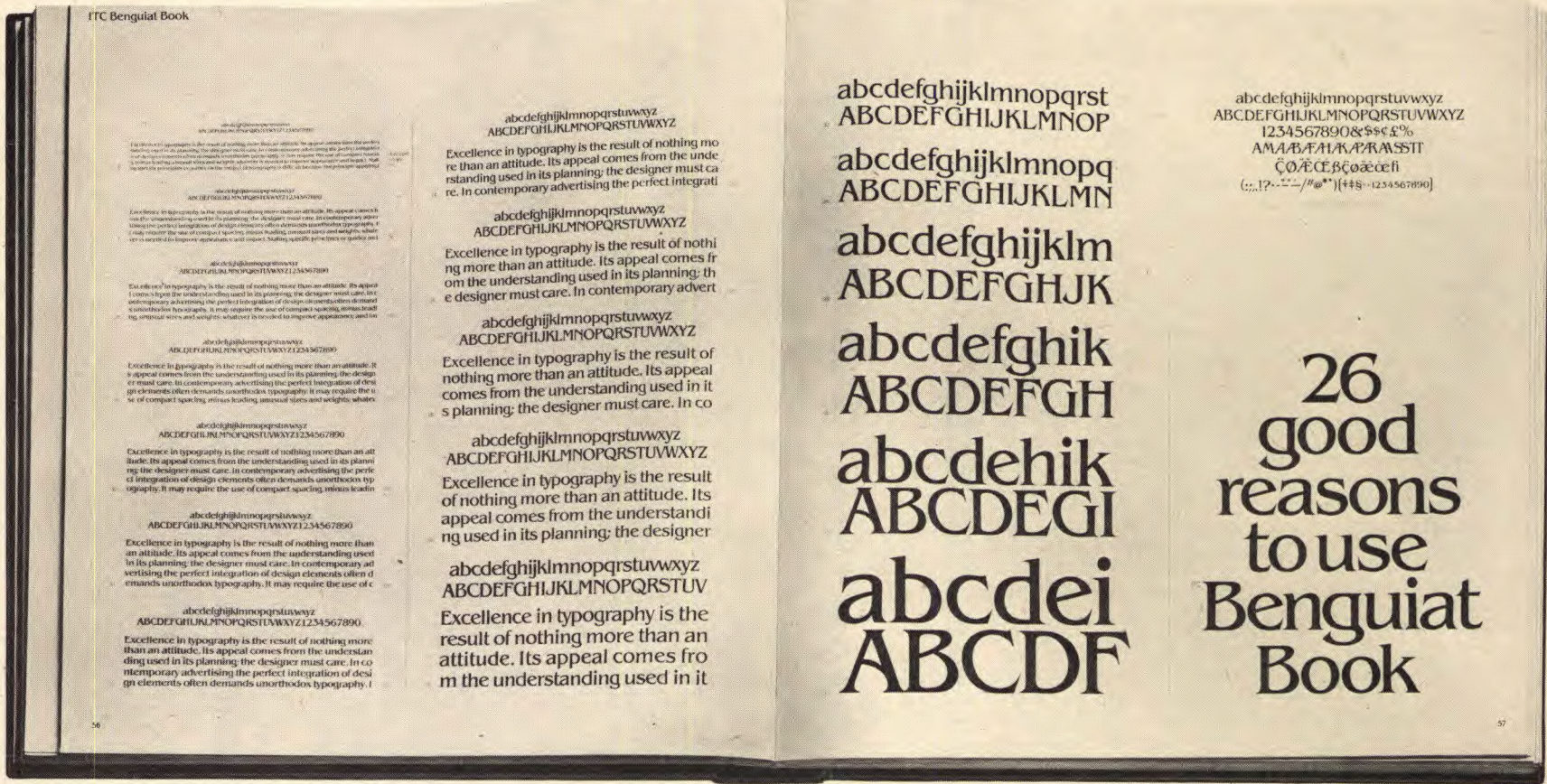
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